TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

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EVERHART.

## THE MATINEE GIRL

WHILE Maude Adams is appearing every night in the sprightly Little Minister and the dolorous 'Op o' Me Thump, that dour deappetizer for Sherry's or Rector's, at a distance of five blocks a small, winsome woman, with a contralto voice and similar tricks of gesture, is playing the part of the osteopath's wife in Mrs. Leffingwell's Boots.

Some years ago—it is not needful to say how many or few—a man was talking to the woman who is playing in Mrs. Leffingwell's Boots about the debut of the star of The Little Minister. A company needed a child for a line in a San Francisco production in which the woman was appearing.

"I promised them Maude might go on if you were willing," said the woman.

"I'm not," said the man. "I don't want to see the child make a fool of herself."

The child looked up from her motherly care of a much battered doll, and replied: "But I won't make a fool of myself, papa."

That night Maude Adams made her debut as an actress.

When she was fourteen years old Miss Adams was a pupil in the Collegiate Institute of Salt Lake. The woman with contralto voice and the same family mannerisms came home from a tour and told the principal that she intended to put Maude on the stage.

"Oh, Mrs. Adams, don't think of it!" remonstrated the principal. "She is a bright child, and if you let her finish her course she can teach school, and perhaps some day may earn as much as $2,000 a year."

"But she wants to play, and I think we should let a child follow her bent, if it is a harmless one. And, perhaps, she may some day earn more than $2,000 a year."

And Maude Adams went on a tour of the Pacific Coast with her mother.

Once again Mrs. Adams intervened. It was when Miss Adams, under the management of Daniel Frohman, was doing medium work at a medium salary, and friends were preaching the beautiful, fattening doctrine of content with a fair lot.

Charlie Hoyt asked the little girl from the West to sign with him for The Masked Ball. Miss Adams, impressed by the many sermons on content, refused. Mrs. Adams, unimpressed by the sermons, first advised, then insisted. Maude Adams in The Masked Ball had her opportunity.

And so throughout her daughter's career Mrs. Adams has played well the part, "A Mother Intervenes."

Charm, if indefinable, may at least be illustrated. He who would know what charm is should see Ada Rehan as Lady Teazle in The School for Scandal. He will see that a woman may be ineffably lovely without being in the least beautiful.

The woman who is fattening and nearing forty should go to see Miss Rehan in the old play. She will learn how to avoid a double chin and a furrowing throat by keeping the chin well tilted upward after the manner of a spirited horse.

Others who should see the play are the eager, raw young creatures who write me about their blighted careers, after two years on the stage, and ask of me a recipe for ready-made stardom. The manager who tried to make a star of Marie Doro ten years before her time is the only person I know who can grind out stars as butchers do sausages, and sad is the fate of many of these prematurely begotten ones. Witness poor Friquet.

I wish all these dear letter-writing babes would see The School for Scandal, and learn of William Redmund and Mrs. Thomas Barry, for instance, that acting is an art of years, not a tragedy of days or weeks. It was good to see the mellow work of these players, the talent, ripened, refined and perfected by time. It stirs resentment and rebellion. What, oh! what, have we not looked upon and suffered in the name of "naturalism?"

But—returning to dear Miss Rehan—why does she say "gentlemun"?

If coming events really cast their shadows before that keen-eyed young woman, Dorothy Donnelly, would not have been playing to an audience of fourteen on Lincoln's Birthday in that excessive frost, Friquet. From Candida to the second part in a speckled Gallic play with a holiday audience of twice seven is a downward step I hope the clever Dorothy will quickly retrace.

Concerning the Gallic drama, Virginia Harned told me that she wanted to play the wife in Paul Hervieu's La Dedale. She said it was under consideration, and that she hoped it might be her vehicle for the season. Miss Harned admires the French psychologist playwright more, perhaps than any other.

"We never know what the public will like until we try the play," she said. "To my mind every play that shows the punishment of sin is a moral play, and teaches a great lesson. La Dedale is a powerful sermon on the eternity of the true marriage and the evil of divorce, but there are details that might, to some minds, be more prominent than the lesson."

"The details," like that detail of the dancing doll in The Wife Without a Smile, seem to have settled the matter, for Miss Harned took up Lady Shore, one of whose authors is the wife of Harry B. Smith. No one had ever suspected Mrs. Smith of the writing inclination. She has been the wife of the librettist for twelve years or more, and has undoubtedly imbibed some stage technique from her husband's conversation and books and from seeing his plays. She is a student, and the picturesque characters of fiction made their appeal to her trained intelligence. After the dramatization of the life and sorrows of Nell Gwynne and Peg Woffington, the materialization of the shade of the opulent Jane Shore followed in natural sequence. To fit it to Miss Harned's sumptuous personality was another logical step. Miss Harned gravitates as naturally to hectic heroines as does Olga Nethersole, and touches their sexual peccadilloes with a lighter hand.

It will be interesting—when the play comes to New York, if it does after its closing temporarily—to observe how Mrs. Smith and her collaborator have treated the details of their heroine's amour with a king. The traditions of womanly delicacy lead us to expect a more poetic treatment of such essentially private relations from feminine pens, but we are often disappointed. The editor of a yellow magazine which avowedly draws its material from fractures of the Seventh Commandment told me that the most unsophisticated woman writes of the theme with a boldness the most hardened man would not approach. Let us see what Harry Smith's intellectual wife does with the crimson drama.

As the season advances Nat Goodwin is developing, for some occult reason, an unwelcome acidity of speech. Emulating Charles Sumner, who, when the late Major Pond and his father addressed the statesman and expressed their admiration of his splendid career, turned to the conductor, and said: "Can't you secure me from such annoyances?" the one time jovial Nat replies to exuberant persons lately introduced who exultantly tell him that they met him Somewhere when he was playing Something. "Well?"

There was a citric acid flavor, too, in a curtain speech he made at a professional matinee during his recent engagement in Boston. He told them he was glad that the audience was glad, and made stereotyped remarks about the phenomenal intelligence of Bostonians. But the citric acid prompted the parenthesis: "Of course, there are persons in the audience who think they can play the part better than I can, and I am particularly grateful for their applause."

Every one who cares for good acting and who remembers him in The Hon. John Grigsby will hie to the Berkeley Lyceum to see Frank Keenan's debut as an actor-manager. If the best win, Keenan will some day own his own theatre and a deadly automobile and a haughty office boy with real gold buttons, who will tell former arrogant managers that he's "out."

If a vote were taken to determine who is the handsomest man playing on Broadway or its immediate environs, R. D. McLean, who is a Senator in Adrea, would win the race without trying. Since "Dusty" Farnum took his wistful face and innocent eyes a-traveling the girls' adjectives have atrophied from disuse. Now they are shaking the dust off them and applying them to Mr. McLean, who is, I believe, Odette Tyler's devoted husband. A rival has arisen, but he will not be on Broadway this year. He is young and can afford to rub up his lamp before illuminating the gay thoroughfare. But he is handsome and clever, and has considerable magnetism. He is Robert Conness, of "Texas," and he has a line that he flings at his rival with such good effect that it not only disconcerts the rival, but follows the audience with admonitory force through the week.

"Do you always follow natural impulse?" asks the sneering rival.

"No," returns Freshwater Jack, cowboy and philosopher. "Natural impulse is a mighty unruly steer, and the sooner it is lassoed and driven into the corral the better for the herd."

A well-known soubrette, who has retired from the stage, at least temporarily, and is living in ease and jollity with her parents in an Ohio town, was invited last week to meet a society woman from Toledo.

"Oh, I just love the theatre!" effusively remarked the Toledo enthusiast. "I go almost every night. Did you ever play in Toledo?"

"Several times," replied the soubrette.

"At which theatre?"

"Burt's—melodrama—you know."

"Oh, yes! I saw that play, too. It was fine. Which part did you play?"

THE MATINEE GIRL.

## DEATH OF GENERAL LEW WALLACE.

General Lew Wallace, lawyer, soldier and diplomat, known perhaps more widely as the author of "Ben Hur," died at his home in Crawfordsville, Ind., on Feb. 15. He was 78 years old, and had been ill for more than a year with cancer of the stomach. He was born in Brooksville, Ind., on April 10, 1827. He took part in both the Mexican and Civil Wars, was Governor of New Mexico from 1878 to 1881, and Minister to Turkey from 1881 to 1885.

Though he was the author of many books, "Ben Hur," which was published in 1880, and of which more than 300,000 copies have been sold since, will live as his greatest contribution to literature and the stage.

In 1852 he married Susan Elston, herself a talented writer, and who, with his son, Henry Wallace, survives him. His last days were spent in writing his memoirs, which are about completed.

The body of the dead author lay in the library of his residence on Friday, Feb. 17, and from 2 to 5 P. M. a constant stream of friends and many from the general public passed by the bier. The Indiana Legislature adopted resolutions of respect to the memory of General Wallace. The funeral was held on Saturday, Feb. 18, and was private.

## GUIMERA'S THEME IN OPERA.

The theme of Guimerá's Marta of the Lowlands has been employed for a two-act opera, which has just been produced at the Theatre de L'Opera, Paris. The *Herald's* European edition had the following:

"This is another up-to-date Russian play. MM. Aderer and Ehpraim have unwittingly launched a political Tolstoic opera, which may be called a symbolical *résumé* of the Russian situation. Such subtlety is suprising in the work of a winner of the Prix de Rome. A nobleman named Boris, after seducing Daria, weds her to the moujik Ivan. The latter loves his wife, and when Boris returns and endeavors to retake Daria the moujik strangles the nobleman, burns his corpse, and flees with his wife toward liberty."

Whether Guimerá is accorded the courtesy of acknowledgement does not appear, though to all who know his play the motif of the opera is familiar, the only variation being the burning of the master's body by the avenging peasant, which seems unnecessary. It was reported, from apparently authoritative sources, not long since that Charpantier, the composer of the opera Louise, was writing an opera based on this play, with the approval of Guimerá.

## "THE GREAT EVERHART."

The first page of THE MIRROR shows the latest portrait of William Everhart, known as "the Great Everhart," who has won fame and fortune in a unique way. Mr. Everhart was born in Columbus, O., and like every other child, as soon as he was able to walk he secured a barrel hoop and amused himself by rolling it up and down the street in front of his humble home. He learned the knack of throwing the hoop in such a way that it would return to his hand, and this knack has brought him to his present position in the vaudeville world. When he grew up to young manhood he determined to go on the stage, and as he had always had a great fancy for juggling he decided to join the army of entertainers who throw things in the air and catch them again with more or less skill. Before he got a chance to satisfy his ambition, however, he was apprenticed to learn the trade of carriage making. While he was at work in the factory he experimented with the rims of buggy wheels, causing them to perform many peculiar "stunts" that greatly astonished his fellow employees. When he was nineteen years of age he secured an engagement with the Barlow and Wilson Minstrels at a salary of $25 a week, to do a juggling act that included his hoop-rolling. Experience had taught him that hoops made like the rims of bicycle wheels were the best for his purpose, and he had a set made to use in his act. In the beginning the managers considered the tricks with the hoops the poorest part of his act, and required him to devote more attention to the juggling of other objects. It was not until Al G. Field, the minstrel manager, had seen Everhart's performance that the young juggler got a fair chance. Mr. Field realized that the hoop-rolling was a genuine novelty, and engaged Everhart, giving him full scope for the development and perfecting of his act. Everhart remained with Mr. Field's company for two years, creating a sensation everywhere he went. Even with this record Everhart found it difficult to convince the vaudeville managers that he had an act that was entirely out of the ordinary, but he finally booked a date with B. F. Keith, at the Union Square Theatre, New York. His opening performance was seen by Ted Marks, the agent, who immediately secured him to fill engagements in Europe. Before going, however, he played an entire Summer on the roofs of the Casino and New York theatres, his success being phenomenal. He made his first appearance in Europe in 1900, at the Wintergarten, Berlin, and after his first appearance had offers from managers in every city in Europe. His success since that time is too well known to need comment. His salary has increased by leaps and bounds, until now he has an income that many a prince might envy. He has built a beautiful residence on one of the principal streets in Columbus, the city of his birth, but has been so busy delighting the patrons of vaudeville on the other side of the ocean with his odd and original specialty that he has been unable to occupy it except when he makes flying trips to visit his relatives. In a letter received from Everhart last week he states that he has been laid up with influenza, and has had to cancel two weeks in order to recuperate. This is the first time since he began his career that he has been forced to remain idle on account of illness. He expected to resume work on Feb. 15 at the Battenberg Theatre, Leipsic, Germany. He will soon return to Paris for a six-months' engagement, and from there will go to the London Hippodrome for three months. Two months on the Barrasford Tour and a run at the London Lyceum will follow. In November he will return to the Continent for an eight months' tour. He has had a number of offers for 1907, but does not wish to book so far ahead, as he has another novelty in preparation that he thinks will be an improvement on the hoops, and for which he will be able to command a larger salary.

## ACTRESS HAS NARROW ESCAPE.

Paula Edwardes had a narrow escape from death on Feb. 11, as the train on which she and the Winsome Winnie company were passengers was nearing St. Louis. She had never been West of the Mississippi, and wanted to view from the Eads bridge the great ice gorge that now hides the majestic flow of the river. Accordingly she arose before 6 A. M., and waited for her train to cross the bridge.

Once out on the bridge the train was delayed several minutes by switching. Miss Edwardes, who was in the second sleeper from the end, thought it a splendid opportunity to get an unobstructed view, and going to the door she lifted the platform that covers the steps, opened the vestibule and was enjoying the scene. While lost in admiration, the train started and the lurch threw her forward.

Conductor Wright in charge of the train happened to be passing from the second to the last sleeper, and, grasping Miss Edwardes by the arm, he saved her from the fall, which would have landed her on the ice gorge beneath.

## MANAGER CONRIED'S RISKS.

Manager Conried, in explaining his relations with the Metropolitan Opera and Real Estate Company and his risks, said last week:

"I am not subsidized in the sense that I am insured against loss. One management was not able to make grand opera pay, and it 'went broke.' The relation between the company and the director was the same then as now.

"If a producer of comedies has a successful comedy, the production of which costs him, say, $35,000, he keeps it on months and continues to make money on it. I make a production that costs $35,000—Die Meistersinger, for instance—and how many times do I put it on? Four times, or five at the most. Then I go ahead and make another production which also costs a big sum of money. Thus the risk I run is really greater than that of most theatrical managers."

## THEATRE TREASURERS' CLUB BENEFIT.

At Wallack's, Feb. 12, the fifteenth annual benefit for the Theatre Treasurers' Club of America was given before a large audience. A fine programme was given by many well-known artists, and was received with deserved applause.

Among those who volunteered were S. Miller Kent, in a one-act play, Just Dorothy; Emma Carus, John T. Kelly, Yorke and Adams, Watson and Clifford, Pat Rooney and Marion Bent, Jack Norworth, May Robson, in a sketch, Coming; Ernest Hogan, Mr. and Mrs. Truesdell, in Aunt Louisa's Advice; George W. Day, Josephine Gassman, Estelle Wentworth, Warren and Gardner, Albert Parr, Albert J. Rice and Bailey and Madison.

More than $2,000 was realized for the relief fund.

## THEATRES FOR NEGROES.

John Mitchell has been in Memphis, Tenn., for several days looking at plans for the proposed theatre in Greenville, Miss., which will be built exclusively for the use of colored theatrical companies. Mr. Mitchell is responsible for the statement that other such buildings will be built in Vicksburg, Meridian, and Jackson, Miss., and at points in Louisiana. He said: "A chain of theatres will be linked so that the colored companies can be booked for several weeks continuously." A majority of the traveling companies will enter Mississippi from Memphis, after playing at Church's Auditorium, a house reputed to be the largest in the world exclusively for negro companies and negro patronage.

## THE EDUCATION OF MR. PIPP PRODUCED.

The three-act comedy, The Education of Mr. Pipp, founded on the well-known pictures of C. D. Gibson, and written by Augustus Thomas, had its first presentation at the Majestic Theatre in Utica, N. Y., Feb. 11. The management, Kirke La Shelle and Daniel V. Arthur, have given the pictures appropriate mounting and an excellent company. Kate Denin Wilson and Jennie Eustace made hits the first night, as well as the prompter.

## REFLECTIONS

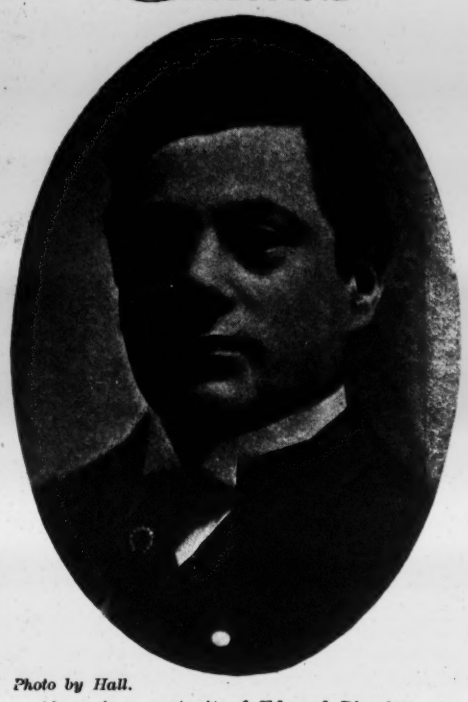

*Photo by Hall.*

Above is a portrait of Edward Blondell, starring in Weber and Rush's production of The Lost Boy, recently seen at the Murray Hill Theatre. Mr. Blondell is an amusing comedian of graphic methods, and is as well thought of by his managers as he is by the public.

James W. Morrissey has recently signed a contract with Mrs. Richard Henry Savage to give a series of picturesque, historical lectures, which will embrace Du Barry, Catherine of Russia, Marie Antoinette, Pompadour and Elizabeth, and Queen of England. He begins his season at Lakewood Tuesday evening, Feb. 28, giving three evenings there. The lecturer will appear in the royal court costumes of the countries and periods the subjects denote, one of which was made for the Czarina of Russia, but was secured by Mrs. Savage while abroad last year.

At the performance of Confessions of a Wife at the Fourteenth Street Theatre the night of Feb. 14, Joseph Hartman, a waiter, was arrested in the audience charged with grand larceny by Mr. and Mrs. Albert Kesler.

Alberta Gallatin has secured the rights from C. B. Dillingham for the Madison Square Theatre production of R. C. Carton's comedy, A Clean Slate. The tour will be directed by Thornton and Company, and opens at the Taylor Opera House, Trenton, N. J., March 6.

Blanche Walsh may head a stock company in New York next season. Wagenhals and Kemper, are trying to secure a small theatre on Broadway suitable for a permanent company. If they are able to get the house they want Miss Walsh, supported by Robert Drouet and a good company, will remain in New York all the Winter, producing several new plays, which will afterward be sold to road companies.

Louis Sparetti was taken to Bellevue Hospital Feb. 13 by his brother Frank, and put in the psychopathic ward. Last fall he wrote A Trip to Africa, producing it at the Third Avenue Theatre. He took the play on the road and lost $4,000. It is thought this ill luck has unbalanced his mind.

T. Daniel Frawley has returned from his trip around the world with the Frawley company, and is living at the Lamb's Club in New York. He has been selected to act as treasurer for the big benefit to be given to Joseph Holland, which is to take place at the Metropolitan Opera House in New York in March. Joseph Jefferson has volunteered to make his farewell public appearance on the stage at this performance. It is expected that the box-office receipts will reach $10,000. Mr. Frawley is considering an offer to star under the direction of a prominent New York manager in a new play by an English author.

Mollentrave on Women, a new comedy by Alfred Sutro, was produced at the St. James' Theatre, London, on Feb. 13.

The "fire" alarm fool was in evidence at the New York Theatre, Feb. 11, and nearly caused a panic. He was arrested.

Lillian Russell and Edna May have both had minor operations for throat troubles.

Charles Frohman sailed Feb. 15 on the *Oceanic*, to look after his London theatres and a number of new productions which he will begin next month with a new play by J. M. Barrie, in which Ellen Terry, who then begins her season under his management, will appear. Mr. Frohman said, before leaving: "My arrangements for the balance of the season here in New York are as follows: The farewell engagement of William Gillette in Sherlock Holmes at the Empire Theatre; the appearance in the Spring of Annie Russell, who will be seen in Israel Zangwill's comedy, Jinny the Carrier; the production of the farce, The Mountain Climbers, and my musical production, with Sam Bernard. Sydney Rosenfeld has written the Bernard play, and the music will be furnished by W. T. Francis and others. It will be produced at the Herald Square Theatre May 1."

Among the guests at the brilliant annual ball recently given at the palace in Havana, Cuba, by President and Mrs. Palma, was J. Ellis Norris, THE MIRROR'S Havana correspondent. Mr. Morris was also one of the guests at a sumptuous dinner given a week or so ago by Mr. Llao, the Chinese Minister at Havana. Mr. Norris, who has been in charge of the Cuban affairs of R. G. Dun and Company since the recent illness of W. A. Merchant, their representative in Havana, will continue so for some time, as Mr. Merchant sailed for New York on Feb. 4, and will spend some time in the Adirondacks for his health.

Virginia Beech, who plays Huldy Mason with Quincy Adams Sawyer company, was taken seriously ill in New Haven, and was compelled to go to her home in Boston. Her part was creditably taken by Viah Walters on very short notice and without a rehearsal.

Frank L. Perley has arranged to produce on Feb. 22, with Margaret Anglin in the stellar role, a new emotional drama by Hartley Manners and Henry Miller, entitled Zira.

Madeline Hartman, a popular member of The Girl from Kay's company, has the congratulations of all her friends on inheriting nearly $10,000 from an aunt who died recently in Europe.

Irene Ackerman presented her pupil, Emily Fowler, at her studio reception Feb. 19. Among those present were Prince Rudra from Calcutta, Joseph Pike, Frances Sagerson, Maud Wilson, Frank Livingston, O. Johnson, and members of the Professional Woman's League, A. C. A., etc.

Robert Downing intends to make a revival of Toodles with a strong company, and special scenery under the management of P. P. Craft.

Bessie Clayton was ill last week, and Grace Field, a member of the chorus, took her place in It Happened in Nordland.

Ralph Stuart closed his starring tour, which began in August, at the Fourteenth Street Theatre, New York, Feb. 11. He will devote the next six weeks to the preparation of a romantic comedy-drama, which he will produce on Broadway in April. In May he will begin a six weeks' engagement at the Columbia Theatre, Portland, Ore., as a stock star.

# IN OTHER CITIES.

## SAN FRANCISCO.

At the Columbia was Willie Collier in The Dictator 6-13. Collier does some of the best work he has ever shown us in this excellent farce by Richard Harding Davis. The co., including Miss Allen, are well up in their roles, and each member deserves special mention. The two weeks' business has been good. Lawrance D'Orsay comes next week in The Earl of Pawtucket. The play should do a good business, as it is said to be a capital one.

Melba appeared in two concerts 7-11 at the Alhambra to crowded houses. The assisting co. included Van Hoose, Gillibert, and Sigorina Sassoli.

The Alcazar is drawing jammed houses week 6-13 with the uproariously funny farce, Are You a Mason? It keeps the audience in a continual roar of laughter. Harry Hilliard scored heavily in the play, and has made one of the biggest hits of the season. He was seen in an impersonation of the French Cloak Model. John Craig gave some clever comedy stunts and pleased as usual. Miss Lawrence seemed especially well adapted to her role of Eva, later the wife of Frank Perry (John Craig). Miss Woodson and Mary Young looked girlish, and charmingly carried out their parts as the sisters of Eva. Miss Conness, Von Meter, and Harry Mestayer also had good roles. Next week, second week, Are You a Mason, to be followed by a revival of Old Heidelberg, by special request. Thursday afternoon, 9, a performance of Ibsen's Ghosts was given by the Alcazar co., with Miss Lawrence as Mrs. Alving, Mr. Mestayer as Oswald, George Webster as Engstrand, Henry Schuner as Pastor Manders, and Miss Taite as Regina. The house was packed to the doors. Harry Mestayer, who played the role with Mary Shaw, gave a remarkable performance. Miss Lawrence and the others were all acceptable. Another matinee performance of Ghosts will be given 16.

At the Majestic 6-13 Ella Wheeler Wilcox's biblical play, Mizpah, is being given, which is its second presentation this season. Mrs. Wilcox arrived here in time to give it her special attention. Miss Block has been specially engaged to appear in the role of Esther, and is perfectly suited to the role. Her stately appearance and clever acting make her an ideal character. Mr. Gilmour is again seen in the role of the King, and Eleanor Gordon is the Queen. Frank McVicars, Robert Elliott, George Christie, George Woodward, and John D. O'Hara all have prominent roles. The stage is under the direction of Robert Morris, and the scenic effects are a revelation. Next week, My Precious Baby.

At the Tivoli 6-13 the grand opera season is in its fifth week, and still doing a capacity business. The engagement is for another week, and no seats are obtainable for any evening on which Tettrazzini is to sing. Thursday, 9, she was seen in The Pearl Fishers, by Bizet; this was its first presentation in America. Its success on Thursday evening was apparent. Next week she will be seen in I' Puritani. Andre Chenier was given 8, with Belinde, and Palaceo as leader of the orchestra. Frosini was the tenor, and the honors were equally divided between them. Next week, last week of grand opera.

The Central can always be looked to for something novel, and this week, 6-13, is no exception. The bill is A Fight for Millions, which abounds in striking situations and happenings, the most wonderful of which is the escape from prison in a submarine boat, which is very effective. Miss Crosby, who is now installed as the leading lady, is a great acquisition to the co. She is always sure of her roles, and can always be depended on for an artistic rendering. Herschel Mayall made a delightful hero and all the favorites were in the cast. Myrtle Vane cleverly entertained with specialties. Next week, The Night Before Christmas.

The Mummy and the Humming Bird is the bill at the California 6-13. Paul Gilmour is seen in the principal role, and Mr. Terry has the role of the Italian, D'Orelli. Both men are very clever actors, and they make their roles extremely interesting throughout the story. John Martin does some good work as Giuseppe, and Zelma Wells as Lady Lumley is also worth mention. Edwin Clayton and Bessie Brown Howard have good roles and do them well. Next week, Harry Beresford in Our New Man.

Not too much can be said of the gorgeous spectacle, Mother Goose, now being presented at the Grand Opera House. It is many days since anything so complete in every detail has been sent us. The costumes are indescribable, the dancing is nothing short of marvelous, and the co. is an exceptionally good one. John Cawthorne as Mother Goose is more than clever in his impersonations, and merits all the applause he receives. Harry Kelley and W. H. Macart make the most of their roles. Corinne has not been here for some time, but plays with as much dash as ever. She sings two good songs capitally. Neva Aymore is handsomely gowned, and is as pretty as a picture. Edith Sinclair adds much to the picture. Next week, Mother Goose.

OSCAR SIDNEY FRANK.

## PROVIDENCE.

At the Imperial 13-18 Malcolm Williams and the Providence Dramatic Stock co. presented for the first time on any stage a new play, entitled The Price of Silence, by Edward Fuller, a well-known newspaper man of this city and author of Fetters and The Invaders. The piece was written especially for this co., and all had good opportunities to show their talents. The play deals with characters in English society, and is in three acts with two settings, one the drawing room and the other the garden. The play opens in the drawing room at Fenwood just before dinner. There is talk between Geoffrey Mulford, Sir Robert's son, and his sister Gwendolin concerning Geoffrey's friend, Edmund Roberts, who is staying in the house, and of whom little is known. The return from town of Sir Robert's private secretary, soon followed by Sir Robert, leads the audience to see that there is some reason why Roberts is unwelcome to the master of the house, and Geoffrey himself discovers that his friend is becoming too much interested in Ethel Harcourt, his cousin and fiancee. The Duchess of Boxbury, who, with her nephew, Lord Carfax, is another guest, also suspects that some unwelcome disclosure is at hand, and redoubles her efforts to keep Carfax and Gwendolin apart. Meanwhile, it is discovered that Roberts has been put up to contest Fenwood against Sir Robert at the coming Parliamentary election, and this gives Sir Robert a reason for objecting to his presence and Roberts a reason for leaving the house. Meanwhile, a more important disclosure has taken place. Ethel learns a fact which alters her position toward Geoffrey. Pitsford Dalton, the private secretary, is encouraged to put forward an impudent demand for Gwendolin's hand, and a great scandal hangs over the family. It is averted by the self-sacrifice of Roberts. It develops that Roberts is the lawful son and heir of Sir Robert, and the tangle is straightened out in a clever and logical manner. The piece is well written, its characters well defined, and the climaxes very effective. As the play progressed the interesting story was revealed in a manner that held the close attention of the audience, which showed unmistakable signs of approval. At the end of the second act the entire co. and the author were called before the curtain several times. The leading role, Edmund Roberts, was well suited to Mr. Williams' style and manner, and he played it admirably. Florence Reed gave a splendid interpretation of Ethel Harcourt, and Viola Burton was thoroughly at home and most pleasing as Gwendolin Mulford. The other parts were acceptably taken. The Price of Silence is considered Mr. Fuller's best effort, and on its merits it should prove a success. The complete cast: Edmund Roberts, Mr. Williams; Sir Robert Mulford, Ben Graham; Geoffrey Mulford, Regan Hughston; Lord Carfax, Charles Haydon; Pitsford Dalton, Charles Rowan, James, Albert Roberts; Lady Mulford, Lillian Dwinell; Duchess of Boxbury, Katherine De Barry; Gwendolin Mulford, Viola Burton; Ethel Harcourt, Florence Reed. The Masked Ball 20-25.

Fast Life in New York was the Empire offering 13-18, and a large house was on hand at the opening performance to fill the theatre, with cheers and applause when there was anything doing, and there was plenty doing, and the house liked it. Julian Rose had the star part and played well. The support given by Bertha Willsea and the others of the co. was good. The Lost Boy 20-25.

At the Park 13-18 the attraction was the Younger Brothers, or The Northfield Bank Robbery. Leading parts were played by Alvin Wyckoff, Percy Herbert, Frederick Herschal, Madge Butler, and Margaret Austin. The singing by the Trocadero Quartette was a feature. The opening was to good houses. A Big Sensation 20-25.

At Keith's 28 patrons will be presented with souvenir photographs of the leading man of the Albee Stock co. The name will be withheld until the photograph is given. Much interest is being shown by local theatregoers, who are anxious to know who the new man is to be.

A professional matinee was given at the Imperial 17 with Edward Fuller's new play, The Price of Silence, as the attraction, by the Providence Dramatic Stock co.

Manager Spitz is making arrangements for his stock season at the Empire, and announces a strong co. for the production of popular royalty plays during the Summer months.

Malcolm Williams' voice was affected last week, and it became necessary for him to rest 9-11. Albert Roberts was, however, equal to the emergency, and at a few moments' notice he jumped in and played the part of Franz Hochstuhl in All On Account of Eliza, scoring a success.

The two hundred and seventy-fifth performance by the Providence Dramatic Stock co. will occur at the Imperial shortly, when satin programmes will again be presented in commemoration of the event.

Manager Lovenberg, of Keith's, makes the announcement of two re-engagements for the Albee Stock co., Robert C. Turner and George Fisher, both to be assistant stage directors.

The Arion Club, Dr. Jules Jordan, director, is arranging for two big concerts to take place in Infantry Hall March 1, 2. Among the soloists engaged are Mrs. Grace Bonner Williams, Mrs. Bertha Griswold Denny, Gertrude Edmands, and Emilo Gogorza. The second concert is to celebrate the club's twenty-fifth anniversary, and the same programme that was given at the first concert the club ever gave is to be sung. These two events will afford the public opportunity of enjoying the work of the club at its best.

HOWARD C. RIPLEY.

## INDIANAPOLIS.

Large audiences have been the rule at English's during the past week. The Girl from Kay's 9 played to S. R. O. William H. Crane pleased two large houses afternoon and evening 11, but it fell to Mansfield to draw the largest audience of the local season 13, when the orchestra was crowded out of its accustomed place to make room for more seats. The Girl from Kay's, aside from its raciness, was clever and entertaining and caused continuous laughter from start to finish. Sam Bernard and Hattie Williams were excellent in their respective roles. The co., one of the best, included George Howard, Ernest Lambert, Kathleen Hutchinson, Grace Dudley, and others. We blushed for the lack of intelligence of the audience that laughed outright in a most tragic and intense scene in Business Is Business. Accustomed as theatregoers are to seeing Mr. Crane in light comedy parts, they surely should be able to recognize in Isadore Lechat a role far removed from comedy. It is by far the most serious thing Crane has ever done and he plays the part admirably, showing unsuspected depth and power. The supporting co. was up to the high standard set by the star. Katherine Grey was quiet and forceful as Germaine. The part of the mother was excellently portrayed by Harriet Otis Dellanbaugh, both in looks and action. Walter Hale in the trying part of Lucien Garand acted with dignity and feeling. Others in the cast who deserve special praise were Robert Paton Gibbs as Vicomte de la Fontenelle, H. Haggard Short as Xavier, George Backus as Phinch, and Sheridan Block as Gruggh. The production was handsomely staged. A splendid and brilliant production was Richard III as given by Richard Mansfield. He presented an interesting and finished study of the brutal character of Richard, convincing his audience more than ever of his great art. Next to Mansfield, the favorites were Mildred Morris as the Prince of Wales and little Leona Powers as the baby Duke of York. Leslie Kenyon was a strong Duke of Buckingham. The cast for the most part was good throughout.

Interest in George Ade, who is an Indiana man, was undoubtedly partly responsible for the large audiences that gathered at English's 14, 15, when his latest comic opera, The Sho-Gun, was presented by a co. excellent in every particular. The lines are bright and witty, the music tuneful and catchy, and the costumes and staging of the production were gorgeous. Altogether it was one of the best of its kind seen here for some time. John E. Henshaw in the role of William Henry Spangle could well be called "the man behind the fun," so well does he bring out the comedy of his lines. Dainty and charming as ever was Christie McDonald. Agnes Caine Brown, who plays the widow, has a voice that is strong and cultivated. Another good voice that showed to advantage was that of Edward B. Martindell. Thomas E. Leary was amusing. Maxine Elliott 16. Kyrle Bellew 17, 18. Tenderfoot 20, 21. Edward Terry 22. Adelaide Thurston 23. Other Girl 24, 25. Gentleman from Indiana 27-March 4. Indications point to S. R. O. houses for the Kyrle Bellew engagement.

At the Old Cross Roads, seen at the Park 9-11, repeated its success of last season, playing to large houses. The cast, though new, is a good one and included Mary Nannery, Mildred Hyland, A. J. Edwards, and Harry L. Dunkinson in the leading roles. Another Russian-Japanese war melodrama, A Prisoner of War, thrilled and delighted the patrons 13-15. The co. was adequate to the demands of the play. York State Folks 16-18. Fortune Teller 20-22. Eight Bells 23-25.

An excellent performance of Die Goldene Eva was given by the Heinemann-Webb co., of St. Louis, at English's 8, under the auspices of the German Theatre Society of this city.

Great is the interest that centers in the first production on any stage of The Gentleman from Indiana 27-March 4. The play has been made from the book of the same name written by our gifted townsman, Newton Booth Tarkington. For the first time in the history of theatrical affairs in this city the headquarters of one of the leading firms of managers is to be transferred temporarily to Indianapolis. Ernest L. Aroni, their representative, is here at present, and on 21 George Tyler and William Connor, principal members of Liebler and Co., will arrive and remain until after the first performance. On the same day Mr. Tarkington, who is now in Philadelphia attending rehearsals, will arrive, accompanied by Eugene Presbrey, the well-known stage-manager. Edward Morgan and co. will be here 20, and the final rehearsals will then be begun and will continue daily.

Henry M. Talbot, of the Park, has returned with his wife after a month's absence from the city.

PEARL KIRKWOOD.

## KANSAS CITY.

Otis Skinner in his new play, The Harvester, scored a most decided hit at the Willis Wood 9-11, playing to large audiences at each performance. The play is one of a distinctive type that appeals strongly to the general theatregoing public, being of a thoroughly wholesome and entertaining nature, and in this case made doubly enjoyable by the excellence of its presentation. The title-role offers Mr. Skinner a character of great strength, and his portrayal was an ideal one in every respect. The loud and prolonged applause accorded him after each act finally brought him before the curtain, where he responded with a few appropriate words of thanks. Lizzie Hudson Collier deserves special praise for her fine work as Toinette, while J. M. Colville, George Clarke, Walter Lewis, and Marion Abbott were all excellent in other principal parts. The production was most realistically staged.

The week of 12-18 opened up with the thermometer at 10 degrees below zero dropping to 21 below on the day following, which was anything but good theatre weather. Business at the Willis Wood 12-15, where Helen Grantley held forth in Her Lord and Master, was consequently light, as it was at the other theatres the first part of the week. This was Miss Grantley's first appearance in Kansas City, while her play was also new to our theatregoers. Both, however, made a very favorable impression. Miss Grantley has both youth and beauty and showed much talent in her portrayal of the American girl Indiana Stillwater. The supporting co. were quite adequate, and the production was appropriately staged. Isle of Spice 19-25.

Rose Melville in Sis Hopkins made her annual appearance at the Grand 12-18, and in spite of many presentations played to good business. We had hopes of seeing this talented young actress in a new role this season, but it seems that "Sis" was considered good enough for a few more turns, so we must "grin and bear it." The Elinore Sisters in Mrs. Delaney of Newport 19-25.

Dangers of Working Girls (somebody suggested that there should be a comma after working) was the rather fancy title of the Gillis offering 12-18. The play embodies the usual elements of the real "thriller," and to the followers of melodrama proved highly entertaining. Principals in the cast included Lawrence Underwood, Harry Fields, William Sheldon, Alma Powell, Morgia Lytton, and Beatrice Lieb, all of whom were very satisfactory. Why Girls Leave Home 19-25.

The Span of Life, with its many exciting features, played to very satisfactory business at the Auditorium 12-18 in spite of the cold. The presenting co. were very capable, the two leading roles being very acceptably played by Norman Travers and Charles Gardner. The play was well staged. Jane Kennark in Moths 19-25.

Eva Tanguay's troubles with her manager and copartner, Frank M. Norcross, came to an end here 11, when for a consideration of $1,000 Mr. Norcross relinquished all rights of ownership in The Sambo Girl production. Miss Tanguay now being sole owner. Herbert Dunn will be in charge of the business end of the co. for Miss Tanguay.

Jane Kennark's co., who will present Moths at the Auditorium beginning 19, began rehearsals here last week. The co. includes Jane Kennark, Frederick Van Rensselaer, William Clifton, Franklyn Underwood, Bradlee Martin, Maud Nell, Jane Evans, William Spahr, Dixie Morrill and Phyllis White. They leave on a Western tour following the week here.

The Railroad Men's Club announce their annual minstrel show for the night of April 7 in Convention Hall. An excellent list of soloists is promised, while the chorus will number 150 voices. David S. Davies is director of the performance.

The Woodward Stock co. is doing so well at the Orpheum in St. Joseph, Mo., recently acquired by the Woodward and Burgess Co., that, failing to obtain a lease on the theatre for next season, Manager O. D. Woodward announces that he will erect a theatre there this Summer to be opened Sept. 1.

D. KEEDY CAMPBELL.

## PORTLAND, ORE.

Blanche Bates, after strenuous opposition from the two Syndicates represented by Calvin Heilig and George L. Baker, succeeded in appearing during the first week of February at the Grand Theatre (formerly Cordray's) under the guidance of John F. Cordray. The event was notable in that it was the first time this star appeared upon her native heath (Miss Bates was born in Portland ever so few years ago) since the halcyon days of the Frawley Stock co. The attraction, The Darling of the Gods, is a superb drama, superbly presented, and the co., large in every respect, showed in becoming fitness with the talented principal. An enthusiastic and unquestionably genuine ovation was tendered Miss Bates at each performance, the testimonials being, for the most part, evidenced by some four or five curtain calls and huge bouquets of flowers. Among those of the co. who had a good opportnity to display their talents were George Wessels as Saigon, Albert Bruning as Zakkuri, John Ormonde as Kara, and Ada Lewis as Setsu. The attending audiences were exceptional in size, in wealth and in appearance. A special matinee was given 2, presenting Miss Bates in My Aunt's Advice and Madame Butterfly.

Lewis Morrison scored a moderate success in his "everlasting" Faust at the Marquam Grand 1. The Silver Slipper followed to no better results 3, 4. Edna Wallace Hopper appeared at this house 6, 7, in A Country Mouse, supported by an evenly balanced co. The main comedy was preceded by a curtain raiser, Captain January. Cold weather interfered with the drawing powers of this attraction, as well as the business done by Joseph Murphy, who closed the week 9-11 in Kerry Gow and Shaun Rhue. The announcements for this house are: J. H. Stoddart in The Bonnie Brier Bush 13-15. Charles B. Hanford in Don Caesar de Bazan and Othello 17, 18.

Moths opened at the Columbia 1, presenting to excellent advantage Cathrine Countiss as Vera, Howard Gould as Correze, William Bernard as Zouroff, Donald Bowles as Jura, George Bloomquest as Mull, Blanche Douglas as Fuschia Leech, and Mrs. John T. Raymond, who appeared for the one week in this play as the Duchess de Sonnaze. The piece, despite its age and oft repeated presentation, did a fine business, and was followed by Sweet Lavender. This play gave William Dills a handsome opportunity to give us one of the best Jeffrey Wedderburns we have seen since the days of the Lyceum co. The part of Lavender served as a sweet and commendable introduction of Fay Wallace to local audiences. Howard Gould was excellent as Dick Phenyl, as was also Donald Bowles as Clement Hale. Cathrine Countiss achieved success as Minnie. Quo Vadis 12-18.

The melodramatic roster at the Empire during the fortnight includes The Moonshiners, For Love and Honor, and Carmen, by the Noble Stock co., and Over Niagara Falls, which was aptly termed as out-Cartering Lincoln J. Carter, the Chicago Shakespeare of machine dramas. The show did a way up business—principally way up in the gallery.

Louise Brandt and Edgar Baume will head an excellent co. of players with Clyde Fitch's Lovers' Lane as the vehicle at the Empire 12-18. The support includes Sainpolis, Thomas Delaney, Tony West, Herbert Ashton, Rea Irvin, Richard Lewis, Charles Sheldon, Fred Harkness, Paula Herbert, Ethel Hepburn, Mrs. Mary Bankson, Lilly Branscombe, Helen Hartley, Sina Orrel, Maldon Kelly, Marion Barbyte, Madge O'Dell, and Bertha Holmes. Already an advance sale has been made assuring a successful engagement.

De Pachmann gave a single and successful recital at the Marquam Grand 11.

Dick Ferris, lessee and manager of the Lyceum of Minneapolis, announces his intention of building a theatre in Portland in the near future. This is about the fiftieth "intention" declared since the Lewis and Clark Fair was assured.

JOHN F. LOGAN.

## LOUISVILLE.

Maxine Elliott in Clyde Fitch's comedy, Her Own Way, seen here for the first time, drew excellent business at Macauley's 13-15 in the face of a raging blizzard. Her co. is an exceptionally strong one, the particularly noteworthy members being Charles Cherry, James Carew, R. C. Herz, and Fanny Addison Pitt. The statuesque star was her attractive self and appeared to advantage in a number of stunning gowns. W. H. Crane in Business Is Business will be the next attraction.

At the New Masonic 14-18 Melville B. Raymond's musical comedy, The Seminary Girl, proved a strong attraction. The co. is a strong one, prominent in which are Ruth Peebles and Edwards Clark. Florence Bindley comes 20.

The Avenue had a prosperous week 12-18 with Kidnapped in New York, introducing a capable co. headed by Barney Gilmore, the Irish romantic actor and comedian. A Race for Life 19-25.

Captain Richmond Pearson Hobson will lecture here Sunday, 19.

An incident of the brief stay of William H. Gillette on the occasion of his recent engagement at Macauley's in The Admirable Crichton was the meeting of the now famous actor and playwright with Isaac B. Whitesides, at the present time a prosperous merchant of this city, but who was associated with Gillette in his obscure days as co-member of the Barney Macauley Stock co. at Macauley's Theatre.

The lecture of M. Franz Funck-Brentano at the Galt House 13 before the Cercle Francais was largely attended and thoroughly enjoyed by the French Contingent of Louisville's inhabitants.

Harry Burke, principal doorkeeper at Macauley's and one of the best liked men connected with Louisville playhouses, surprised his friends by quietly marrying 13. He is the recipient of hearty congratulations from a large circle of well wishers.

Ben H. Ridgely was pictorially represented in a recent issue of the "Times." He was for years writer on amusement subjects for Louisville [illegible] and has written several plays. Mr. Ridgely was until recently Consul at Geneva, and at present is Consul-General at Barcelona, Spain.

Walter S. Matthews, author of The Stain of Guilt and other successful plays, an ex-professional actor, whose home is now in New York city, was one of the visitors of the week.

During the progress of the second act of Her Own Way on the opening night of Maxine Elliott's engagement an exciting incident occurred, which was only prevented from becoming a catastrophe through the coolness of Manager Macauley and Stage-Manager Wallace of the co. There was a disturbance in the gallery and the audience undertook to stampede, thinking there was a fire. The curtain was lowered and the stage-manager expostulated with the people, stating emphatically that there was no cause for alarm, and the orchestra began playing a lively air. After a few moments quiet was restored and the play proceeded. Investigation that followed developed that there was absolutely no cause for alarm, and Manager Macauley was congratulated that the incident passed off as it did.

CHARLES D. CLARKE.

## BUFFALO.

Cecilia Loftus offered The Serio-Comic Governess at the Star Feb. 13-15. In the play Miss Loftus was given an opportunity to do some of her imitations, and each was superbly done. One of the best characters in the play is that of Mrs. Maper, played by that very clever actress, Eva Vincent, who easily shared the honors with the stars. Others who appeared to advantage were Herbert Standing and H. Reeves Smith. Sam Bernard and Hattie Williams in The Girl from Kay's played to capacity business 16-18 and repeated their success of last season, as it was in this city that "The Girl" received her initial production. George Primrose's Minstrels 20-22. Sothern-Marlowe 23-25.

A mammoth production of As You Like It was given an excellent rendering by the Baldwin-Melville co. at the Teck 13-18. Lester Lonergan, the leading man, was seen as Orlando, and Marion Barney was the Rosalind. Frederick Julian, Gus Forbes, Guinio Socola, Bessie Johnson and Edith Julian were seen to advantage. None of the opportunities for elaborate and costly mounting, with special scenery, electrical and mechanical effects, was lost sight of. Merchant of Venice 20-25.

Thomas E. Shea in standard plays was the attraction at the Lyceum 13-18. Mr. Shea is an exceptionally clever actor and is surrounded by a very good co. of players. He certainly deserved better patronage than he received during his stay here. It is to be hoped that on Mr. Shea's next visit he will play in a better house, where the people will appreciate his ability. As the Lyceum is devoted mostly to melodrama, the patrons have become accustomed to that style of entertainment.

The Great Automobile Mystery proved a good card at the Academy 13-18. Prominent in the co. were George D. McQuarrie, Arthur Hoops, well remembered in Buffalo as having been identified with James K. Hackett; Nina Morris, Anna Barton, and Virginia Russell. This is by far the best co. that has ever appeared in melodrama in Buffalo and it is surprising that so good players have so poor a vehicle.

Walter S. Baldwin returned to New Orleans after spending a few days with his stock co. in town.

Paderewski delighted a S. R. O. house in Convention Hall 15 and gave one of the most delightful musicals ever heard in this city.

The New Park Theatre, under the management of Michael Shea will open its doors 27 with the William Farnum Stock co., now playing in Cleveland, O.

Lawrence Russell has just completed a three-act farcical comedy, The Girl from London, which will be produced in the Fall.

P. T. O'CONNOR.

## DENVER.

The week 6-11 was rather a dull one with the Broadway dark three nights, and a mediocre minstrel co. at the Tabor. The Mantelli Grand Operatic co. was booked at the Broadway for Thursday and Friday nights, but owing to washouts on the road, the train did not get in until early Friday morning. Therefore, the large audience that assembled Thursday had to be dismissed. Il Travatore was given Friday night before an enthusiastic audience that completely filled the theatre. An extra performance was given Saturday afternoon, with especially selected and excellent programme. Madame Mantelli's appearance, her marvelously beautiful voice, and her dramatic ability made her an ideal Carmen. The Tabor Singing Quartette gave a delightful concert [illegible] at the Broadway.

Friday afternoon, 10, the Fourth Symphony Concert was well attended. The [illegible] was [illegible] position by a young [illegible] Horace E. Tureman, [illegible] sincere and enthusiastic [illegible] critics.

On Saturday [illegible] Court was given before [illegible] ence by the [illegible] School of [illegible] girls. The [illegible] Leo Cooper [illegible] a delightful [illegible] of the [illegible] [illegible]


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Devitt and Kelly, Lavalett Brothers, Tom Mack, George Van, and John Moore were also favorites. Billy Van 12-18. Sweet Clover 19-25. Andrew Mack 26-March 4.

Otis Skinner opens a week's engagement at the Broadway 13, to be followed by Ben Greet's Players.

Roanoke, a sensational melodrama, proved a popular attraction at the Curtis. The co. is a capable one. William Bonelli in An American Gentleman 12-18. Coon Hollow 19-25.

Fritz Kreisler, the violinist, will appear with the Tuesday Musical Club 16, and David Bispham will sing at the Apollo Club Concert 15.

MARY ALKIRE BELL.

## LOS ANGELES.

The attraction at the Mason 6-8 was that charming old comedy, The Rivals, the play that is always welcome when good artists handle it, and surely the two Jefferson boys gave us a splendid production. The entire co. was well selected and met every requirement satisfactorily.

Florence Roberts, supported by Melbourne MacDowell, opened a six nights' engagement at the Mason 9, playing for the first three nights Tess of the D'Urbervilles. The drama is a strong one, requiring a co. of high attainments, and as played by Miss Roberts and her well selected co., it met with splendid success. While Miss Roberts is not a Mrs. Fiske by any means, she is an actress with an immense amount of reserve force and versatility, and no matter what character she undertakes one is sure that it will be portrayed in an artistic manner and to a degree. In the main the support was good and met fairly well what was required. For the succeeding three nights Marta of the Lowlands will be given. Willie Collier will be seen in The Dictator 16-18, and then comes a feast for the music lovers of this city in the shape of Savage's Grand Opera co., which will play the entire week 20-25 in repertoire.

At Morosco's 5-11 Darkest Russia packed the house nightly, and the lovers of sensation and strenuous scenes went into ecstacy. The piece was splendidly staged and every member of the co. gave admirable interpretations. Our Boarding House next week.

The Grand Opera House hit a happy vein when it landed Ben Hendricks in his play, Ole Olson, for it seemed to be a winner from the start—that is, judging by the box-office returns. Somehow people like a good natured, but untutored Swede, and they enjoy seeing him become entangled in a series of adventures in a new country. Mr. Hendricks creates an enjoyable character and is fairly supported. Little Outcast 12-18.

Belasco's did a heavy business with The Prisoner of Zenda 6-12, and will play Sowing the Wind next week.

Creatore and his much talked of Italian band played five performances at the Temple Auditorium 10-12 to fair business. The last time we saw Signor Creatore he was leader of the Ellery Band, and strange it was that the two bands should be rivals here at the same time. He has a splendid organization to be sure, but not one whit better than his "first love," and, too, he has not the soloists that Mr. Ellery has. He is a leader of more than ordinary ability and has his band under splendid control.

At the Chutes Ellery's Band is giving the public a series of composers' evenings that are meeting with instant favor and success. Feb. 10 was Mascagni night, and the entire opera of Cavalleria Rusticana was given to an immense audience that went wild with applause. These opera evenings are to be a feature each week.

A monster theatrical benefit will be given at the Mason March 3, to which all theatres in the city will contribute.

DON W. CARLTON.

## NEW ORLEANS.

The event in theatricals here for week Feb. 12-18 was the appearance of the all star cast at the Tulane Theatre, presenting The Two Orphans. Never before has New Orleans seen an array of such distinguished people of the profession in the same cast, and the occasion was naturally an incentive for crowded houses during the week. The work of the entire cast of twenty-five people was capital, and the audience at times was very enthusiastic. Richard Mansfield in repertoire 20-25.

The Baldwin-Melville Stock co. at the Greenwall presented The Eternal City 12-18 in an intelligent and entertaining manner. Thomas MacLarnie, Raymond Whitaker, Janet Ford, Hugh Gibson, Walter Seymour, and Percy Barbat did the bulk of the work successfully. The scenic effects were sufficiently up to date, and the play seemed to please. The Suburban 19-24.

The stock co. at the Grand Opera House appeared in Sheridan Keene 12-18. Bertram Lytell, Minna Phillips, and the balance of this accomplished stock co. assumed their respective roles with ability. Bessie Shields and Baby Helen Paul deserve mention. An Enemy to the King 19-24.

A fair co. presenting The Volunteer Organist appeared at the Crescent 12-18. Frederick Bert, George Nichols, Charles Hasty, and Justina Wayne are the principals in the cast. The church scene was particularly effective and realistic. Stella Mayhew 19-25.

Anna Eva Fay, one of the successful demonstrators of the occult art, appeared at the Lyric 14-18.

At Faranta's Theatre the management offered Richard and Pringle's Georgia Minstrels as the bill 13-19. The popular prices of 10 and 20 cents admission seemed to have caught on, and the house is practically crowded at every performance. Many clever specialty features are introduced, and the street parade of the co. was a good advertisement.

It is rumored that subscriptions for the season of grand opera at the French Opera House for 1905 and 1906 are coming in very satisfactorily. F. Charley and L. Brailatour will manage the enterprise.

Sig. G. Ricci, violin virtuoso, is billed to give a concert at the Tulane Hall 24 with the assistance of several prominent local artists. The event promises to be a musical treat.

J. MARSHALL QUINTERO.

## MONTREAL.

A large house greeted the opening of Sir Charles Wyndham and his English co. in David Garrick 13 at His Majesty's. The play is too well known to need much comment. It is rather artificial to our more modern ideas. Sir Charles gave a finished portrayal of the great actor. He was ably supported, especially by Alfred Bishop and Mary Moore. The co. appeared 14 in Mrs. Gorringe's Necklace. This brilliantly written though not over well constructed drama showed the various members to great advantage. Sir Charles was the philosophical but warm hearted Captain Mowbray to the life. Mary Moore gave an altogether delightful sketch of the frivolous Mrs. Gorringe. Alfred Bishop was excellent as Colonel Jardin. Charles Quatermaine did creditable work in the thankless part of David Cairn. Vane Featherstone brought out to the full the humors of Mrs. Jardin. Lilias Waldegrave did good work as Isabel Kirk, and Daisy Markham was a charming Vickey Jardin. The other parts were all in capable hands. The Case of Rebellious Susan will be played later on in the week. The Cingalee 20-25.

Charles Grapewin opened his third engagement inside of a year and his second engagement this season at the Academy 13 in The Awakening of Mr. Pipp. The piece went with as much snap and go as ever, and Mr. Grapewin and his co. received a warm welcome. Nat Klob, Anna Chance, and Nellie Beaumont were among the chief scorers. Several new songs and specialties have been introduced. Hearts of Oak 20-25.

On the Bridge at Midnight, which made quite a success here last season, opened at the Royal 13. George Klimt again scored as the humorous and warm hearted German. Alma Hearn was efficient as Reddy, the newsboy. Marie Nelson as the heroine of the play made a decidedly good impression, and Jessie Stevens as the Irishwoman and Dan Reed as the Italian both did good work. The play was finely staged. The Wayward Son 20-25.

Un Roman Parisian is the bill at the Nouveautes. P. Lefrancais gives a splendid performance of the Baron Chevrial, the part made famous by Mansfield in English, and the supporting cast is excellent.

La Tour de Londres, an historical drama laid in the time of Cromwell, is the bill at the National.

W. A. TREMAYNE.

## SEATTLE.

It is pleasing to note that Seattle theatregoers gave Blanche Bates the support that was due to her and her excellent co. during their season in The Darling of the Gods at the Seattle 6-9. Capacity audiences were present at all performances, from which Manager Howe and the management of the co. may justly feel that they have the entire support of the people here, and doubtless other attractions of merit would join the ranks of the "independents" could they but foresee the success that would surely follow such temporary inconveniences as they would meet with at the start. The star is pleasantly remembered here since her previous engagements with the Frawley co. Her Yo San is all that might be expected, and acted with a delicate spirit of repose most fitting to the poetic charm of the character and the play. Eugene Ormonde as Kara, George Wessells as Saigon, Albert Bruning as Zakkuri, Edward Flammer as Inu, and Ada Lewis as Setsu are mentioned only because they had the more important parts, as every character in the cast was fittingly portrayed. No such stage pictures had been seen here before this season, and the tableau of the last act, it is safe to say, will be remembered by all who saw it for seasons yet to come. Manager Howe will offer James Keane in Crime of Dubosq 12-18. Parsifal 19-25.

The Silver Slipper, seen here last season, opened to a large audience at the Grand Opera House 5, and fairly good business continued throughout the week. The cast this season was not as good as that of last season. Edna Wallace Hopper 12-15. Vladimir De Pachmann, piano recital, 16. J. H. Stoddart 17, 18. Joseph Murphy 19-21. Charles B. Hanford 22, 23.

Nettie the Newsgirl pleased large audiences at the Third Avenue 5-11. The play was one of the thrillers and was vigorously played by a co. headed by Wanda Ludlow. Mahara's Minstrels 12-18. Dr. Jekyll and Mr. Hyde 19-25.

A Gypsy Girl was the offering of the Williams Juvenile Opera co. at the Alcazar 5-11 and pleased good audiences.

Manager Howe has made arrangements with Manager Dick Ferris, of Minneapolis, to play the Ferris Stock co. at the Seattle for a season beginning March 5.

RODNEY D. WHITE.

## JERSEY CITY.

Polly Primrose was presented at the Academy of Music 13-18 to excellent business. Adelaide Thurston was the star of this charming little play of a novel sort. Miss Thurston threw a spirit into the whole production which made it one of the most delightful pieces that have been given here for a long time. The drama was fertile in interest, the plot complicated, and the love story very good. Miss Thurston is a thorough actress, coy and coquettish in turns, and has a winning personality. Excellent support was given by Brinsley Shaw as Carlisle, James B. McCann as John, Franklin Jones as John, Jr., Fred Baker as Alexander, George Weller as Simms, Lizzie Kendall as Mrs. Primrose, Pearl Hammond as Angela, and Marion Holcomb as Caroline. The stage setting is odd and unique. At the Old Cross Roads 20-25. Al. H. Wilson, in The Watch on the Rhine, 27-March 4.

Ralph Stuart, in By Right of Sword, was the attraction at the Bijou 13-18, to packed houses. The intensely interesting and handsomely staged play is full of life and does not lag for one moment. The co. is a fine one, and the handsome costumes add much to the effectiveness of the piece. Ralph Stuart as the American is easy and natural and is a finished actor. Mabel Wright as Olga is a clever actress, and is seen to good advantage. A fine piece of acting is that done by Murdock J. McQuarrie as Herr Weber, the anarchist. Alf Helton is capital as the valet, and plays the part with ability. Martha Mayo is a good Countess, and her scene with the bogus lover was excellent. Frank H. La Rue as the villain was fine, and J. R. Armstrong as the American Consul was strong. Siberia 20-25. Billy Clifford, in How He Won Her, 27-March 4.

Manager Frank E. Henderson, of the Academy, has been up the State for a few days looking after the lease of a new theatre close to this city.

Manager John B. Holmes, of the Bijou Theatre, is chairman of the Managers' Lunch Club, which meets here daily.

WALTER C. SMITH.

## OMAHA.

Otis Skinner was seen in The Harvester at the Boyd 7, 8, and added largely to the number of his many admirers in this city. The part is one for which Mr. Skinner is eminently adapted, both in temperament and physique, and he quite carried the audience with him from the rise to the fall of the curtain. The Toinette of Lizzie Collier was excellent, and the balance of the support in general most satisfactory. The severe weather interfered somewhat with the attendance at The Triumph of an Empress as interpreted by Mildred Holland and her capable co. 9-11, but those present showed hearty approval of the play as well as the co. The costumes worn by Miss Holland were gorgeous. 'Way Down East was given at two performances 12 to good business. The leading parts were well taken and the performance as a whole was creditable. The Isle of Spice 14, 15. Helen Grantley 16-18. Andrew Mack 21, 22. West's Minstrels 26.

At the Krug, Rose Melville as Sis Hopkins, the Hoosier girl, opened to a well filled house 9-11. In her particular line Miss Melville is quite effective, and the co. was adequate for the duties imposed upon them. Why Girls Leave Home was interpreted by an adequate co. to a full house, opening 12. Della Clark as Pearl and Walter Walker as Daniel Sherwood made many friends. The Elinore Sisters 16-18. Fatal Wedding 19-21.

Manager Burgess has just booked the Henry W. Savage English production of Parsifal for the Boyd March 14, 15. This antedates the Conried co., which is booked at the Auditorium two weeks later. Music lovers of Omaha and vicinity are showing a great interest in Parsifal, but I doubt if both engagements coming so near together will prove financial successes.

The Why Girls Leave Home co. were snowed in between Des Moines and Omaha Sunday and missed not only the matinee performance, but their usual good Sunday dinner, arriving only in time to get a sandwich and go on for the evening performance.

JOHN R. RINGWALT.

## TOLEDO.

After being dark for a week or more the Valentine had The Girl from Kay's 11. The scenery and costumes used in the production were much the worse for wear, and, aside from Sam Bernard and Hattie Williams, there was nothing to recommend the co. to the attention of any one. A good sized audience tried hard to get interested in the burlesque, but it was hard work. The Admirable Crichton packed the house 9. Kyrle Bellew as Raffles, the amateur cracksman, drew good house 14. The star was ably supported by E. M. Holland as Captain Redford. While the piece is improbable at times, the superb acting of Mr. Bellew saves it and keeps up the interest to the end. The Isle of Spice attracted a fair house 15. This musical comedy has a number of pretty whistling airs and fair dialogue, and, aside from the comedians, the co. was up to the average. The chorus was large and could sing. All were prettily costumed and the staging was unique in many respects.

At the Lyceum Running for Office 9-11 proved to be one of the best musical comedies of the season. The entire cast was good and the music bright, while the political hits were thoroughly enjoyed. The Beauty Doctor, which made rather a poor impression last year, redeemed itself in good shape this season and drew fairly well 12-15. Henrietta Lee and a well balanced co. made the most of everything.

Burt's had The Factory Girl 9-11. The piece is well known, and Lon Hascall has a way of smiling himself into the good graces of the female portion of the audiences. Wedded and Parted had some extremely cold weather to play against, but managed to hold its own 12-15. The depths of perfidy to which a woman can stoop on account of her love for a man are portrayed with startling vividness in this piece.

C. M. EDSON.

## TORONTO.

The Maid and the Mummy Feb. 13 drew the audience that the conventional admixture of songs and comedy will always command in Toronto. There is a fair average co., headed by Richard F. Carroll, a comedian who is quite a favorite here. Edward Garvie made a hit in his song, "Peculiar Julia." To Janet Priest, however, go individual honors. This diminutive lady gives a very clever sketch, indeed. Primrose's Minstrels 16. Bertha Galland 20-22. Girl from Kay's 23-25.

George Monroe gave a good show at the Grand 13 and drew well. His peculiar humor is as enjoyable as ever. The comedy, Mrs. Mac the Mayor, is of the rough and tumble sort. Maurice Drew and James Farley shone conspicuously. Sky Farm 20.

Only a Shop Girl at the Majestic 13 returned for a week's engagement. Interest in the show is stimulated by the presentation of a gold watch by Lottie Williams to the most popular shop girl in Toronto, the decision being by ballot, open to all. The business is good, for the piece is popular, and the specialties clever.

The Sherlock Vocal Society gave a beautiful interpretation of Haydn's "Seasons" at Massey Hall 11. This fine organization was assisted by several well-known soloists, including Mrs. Caroline Cutler, of Boston; Theodore Van York, and Julian Walker. The concert was a musical event keenly relished by a fashionable audience.

The Mendelssohn Choir, of Toronto, conducted by A. S. Vogt, one of the greatest musical organizations on the continent, assisted by the Pittsburgh Orchestra, under the leadership of Emil Paur, drew a fine audience to Massey Hall 15 and scored a veritable triumph. This combination will repeat 16-18. D'Albert 21.

STANLEY McKEOWN BROWN.

## NEWARK.

'Way Down East played its annual engagement at the Newark 13-18 and proved as popular as ever. The piece was presented in the acceptable manner that has marked previous productions of it here, and most of the players engaged in the performance have been identified with it for several years past. Nat Goodwin 20-25.

Shadows on the Hearth drew large audiences at the Empire 13-18. The production had a particular interest for many Newarkers, owing to the fact that James M. Brophy, formerly leading man with the Columbia Stock co., was featured in the role of Tom Eaton. The co. for the most part was excellent. By Right of Sword 20-25.

For His Brother's Crime drew big houses at Blaney's 13-18. The principal feature of the show lies in the feats of strength which only a Hercules such as Montgomery Irving, the star of the production, could perform. Across the Pacific 20-25.

In addition to the romantic drama On the Suwanee River, which was presented at the Columbia 13-18, Manager Jacobs, of that house, provided for the amusement of his patrons illustrated songs and motion pictures, which were introduced between the acts of the play. The experiment was so successful that Mr. Jacobs will continue to present vaudeville acts in connection with the dramatic performances at the Columbia during the remainder of the season. Laura Bennett and other members of the cast acquitted themselves creditably. The Charity Nurse 20-25.


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The annual benefit of Manager Lee Ottolengui, of the Newark Theatre, will take place 27, when Piff, Paff, Pouf will be the attraction.

FREDERIC T. MARSH.

## CLEVELAND.

The Prince of Pilsen made its first appearance here at the Euclid Avenue Opera House Feb. 13-18 and was welcomed by large houses. Jess Dandy was in his element in the role of the brewer and kept the audience in good humor all the time. Jennette Bergeard, Marie Welsh, Ida Stanhope, Arthur Donaldson, Ivar Anderson, and Percy T. Ames were all good in their respective roles, and the chorus was handsomely costumed. Love's Lottery 20-25.

The William Farnum co. at the Empire presented Romeo and Juliet as their farewell attraction 13-18 and repeated their former success in this play, which was the opening one of the engagement, playing to packed houses. An innovation was decided on late in the week previous to commence giving a Monday matinee, and the large crowd present showed the wisdom of the plan. The co. has closed one of the most phenomenal runs of stock engagements ever played in this city and leaves with the best wishes of the theatregoing public. The Empire Stock co. opens 20-25 with In the Palace of the King.

On account of the illness of Miss Hall, the Vaughan Glaser Stock co. kept Too Much Johnson on the boards at the Colonial Theatre for another week 13-18. Prince Otto 20-25.

Running for Office, the piece made famous by the Four Cohans, was the bill at the Lyceum 13-18 and was presented by a creditable co., with M. J. Sullivan in the lead. Me, Him and I 20-25.

The Cleveland Theatre had one of Charles E. Blaney's successful melodramas, entitled More to Be Pitied Than Scorned, for the attraction 13-18. No Wedding Bells for Her 20-25.

WILLIAM CRASTON.

# CORRESPONDENCE

## ALABAMA.

**MOBILE.**—THEATRE (J. Tannenbaum, mgr.): Billionaire, with Thomas Q. Seabrooke, 6; good business; performance entertaining. Wizard of Oz 8, matinee; fair attendance; co. about same as on last visit. Sergeant Kitty 16, 17. Richard Mansfield 18. Runaways 20. Volunteer Organist 21. Walker Whiteside 28, March 1. Beauty and Beast 2, 3. Rogers Brothers 4. William H. Crane 6. Nankeville's Minstrels 7.

**MONTGOMERY.**—THEATRE (Hirscher Brothers, mgrs.): San Toy 6; fair performance; good business. Billionaire 8 disappointed packed house. Wizard of Oz 10; good co.; pleased fair business. Thomas Jefferson 18.——BIJOU (Jake Wells, lessee; O. A. Neal, mgr.): Flaming Arrow 6-8; very good performance; large business. Albert Taylor Stock co. 9-11 pleased good business. Payton Sisters 13-18.

**SELMA.**—ACADEMY OF MUSIC (Long and Rees, mgrs.): Wizard of Oz 7 pleased good audience. Billionaire 9; excellent business; play well staged. Thomas Jefferson 17. Friend of Family 18. Runaways 23. Sergeant Kitty March 1. Albert Taylor co. 6-11.

**TROY.**—FOLMAR'S THEATRE (Frank P. Folmar, mgr.): Rose Coghlan and Howard Kyle in Diplomacy 13; large and fashionable audience; performance excellent. Walker Whiteside in David Garrick's Love 20. Friend of Family 21. Volunteer Organist 24.

## ARIZONA.

**TUCSON.**—OPERA HOUSE (A. V. Grossetta, mgr.): Madame Mantelli 4; good co. and house. Marie Wainwright 7; excellent co.; good business. Lewis Morrison in Faust 21. Creston Clarke in Monsier Beaucaire 24. Hills of California March 24. Other Girl 27.

## ARKANSAS.

**HOT SPRINGS.**—AUDITORIUM THEATRE (Brigham and Head, mgrs.): Princess Chic 6 pleased large audience. Savage's English Grand Opera co. in Carmen 7; musical event of season; good business, interfered with by bad weather and no car service. Sandy Bottom 10; fair co. and business. Warde and Kidder in Salammbo 11; great production; excellent co.; capacity. Trip to Africa (return) 14. Railroad Jack 16. Chinese Honeymoon 17. Elizabeth Kennedy 18. Chauncey Olcott 20. John Griffith 22. Arizona 23. Girl from Kay's 24. Roselle Knott 25. Trip to Egypt March 2. De Wolf Hopper in Wang 3. Two Orphans (all-star cast) 4. Richard Mansfield 6.——GRAND OPERA HOUSE (Brigham and Head, mgrs.): Benton and Cole's Comedians 13-18 opened in Hearts of Oak to capacity.

**LITTLE ROCK.**—CAPITAL THEATRE (R. D. Hamilton, lessee and mgr.): Savage's Grand Opera co. in Lohengrin 6; capacity; excellent production. Princess Chic 7; good performance; fair business. Side Tracked and Sign of the Four 9; fair performances and business. Trip to Africa 10; good performance and business. Sandy Bottom 11; fair performance; business light. Warde and Kidder co. 13. Whitman Sisters 14. Railroad Jack 15. Chinese Honeymoon 18. Chauncey Olcott 21. Arizona 22. John Griffith 23. Girl from Kay's 24. Red Feather 27. Nick Carter 28. Holy City March 2. Little Swede 3. Richard Mansfield 7.

**FORT SMITH.**—GRAND OPERA HOUSE (C. A. Lick, mgr.): In spite of disagreeable weather, Morey Stock co. 6-11 in War of Wealth. Only a Private. Circus Day, Game of Life, Cleopatra, Dixie Land pleased good audiences each night. Railroad Jack 13. Marie Wainwright 18. Arizona 21. Miller Brothers 23-25. Red Feather 28.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH THEATRE (Hall and Barton, lessees): Bonnie Brier Bush 6, 7; splendid performance; good houses. Creatore's Band 8; concert thoroughly enjoyed; large attendance. White Whittlesey in Second in Command 9, 10; capable co.; business satisfactory. Jolly American Tramp 11, 12; fair performance; well filled house. Jefferson's Rivals 13, 14. Paul Gilmore 15, 16. Harry Beresford 17.——YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop co. in My Precious Baby 6-12 pleased good houses. Majestic co. in reproduction of Mizpah 13-19.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, mgr.): Paul Gilmore in Mummy and Humming Bird 4; good co.; fair house. Lewis Morrison 7 in Faust; splendid performance; small but satisfied audience. Black Patti 8. Creatore's Band 9; loud music; small house. Jefferson Boys 10 in Rivals. Jolly American Tramp 13. William Collier in Dictator 15. Ole Olson 17. Little Outcast 19. Earl of Pawtucket 27.

**SAN BERNARDINO.**—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Marie Wainwright in Twelfth Night 4; poor performance; fair house. Florence Roberts in Tess of the D'Urbervilles 8; S. R. O.; good co. Elleford co. 13-18. Plays: Belle of Richmond, My Friend from India, Through the Breakers, Wanted the Earth, Beware of Men, Kidnapped, Little Red Riding Hood.

**SAN DIEGO.**—ISIS THEATRE (H. C. Wyatt, lessee; Dodge and Carey, mgrs.): Paul Gilmore in Mummy and Humming Bird Jan. 31; excellent co. and performance; large house. Ben Hendricks in Ole Olson 1; very good co. and house. Marie Wainwright in Twelfth Night 2; fine co.; fair house, account rain.

## COLORADO.

**ROCKY FORD.**—GRAND OPERA HOUSE (Dr. H. G. Sigman, mgr.): Florence Gale gave excellent production of As You Like It 3; large and most fashionable audience of season; pleasing production of guaranteed merit. Shore Acres 8; well filled house; play and co. old favorites of local patrons; more than pleased. Rudolph and Adolph 13. Harry Corson Clarke 20.

**COLORADO SPRINGS.**—GRAND OPERA HOUSE (S. N. Nye, mgr.): Lawrance D'Orsay in Earl of Pawtucket 7; very good business; co. all good; performance thoroughly enjoyable throughout. Orpheum Road Show 11 received good patronage. West's Minstrels (return) 15.


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**LEADVILLE.**—ELKS' OPERA HOUSE (George W. Casey, mgr.): Yon Yonson 8; fair co.; good business. Devil's Lane 13 not heard from. Mantelli Operatic co. 17. Harry Corson Clarke 22.

## CONNECTICUT.

**NEW HAVEN.**—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collin, res. mgr.): Frank Daniels in Office Boy 11; capacity; Mr. Daniels called upon for speech, and responded end first act; speech was one of wittiest ever made on Hyperion stage and quite convulsed audience; good supporting co. Quincy Adams Sawyer has drawn well filled houses 13-18. Hiram Maxwell as Giles Corliss made the hit of the co., which was a well selected one. Duke of Killicrankie 23. Cecilia Loftus 25.——NEW HAVEN THEATRE (T. B. Bunnell, mgr.; W. H. Van Buren, asst.-mgr.): Fays in their entertaining work packed theatre 13-18, and won warm praise from both press and public. Mrs. Fay is certainly a wonderful little woman, and her work drew audiences made up of prominent men in the University and city. Human Hearts 20-22. Joe Welch in Cohen's Luck 23-25.——WOOLSEY HALL: Verdi's Requiem was sung to tremendous gathering 10. Soloists: Gertrude May Stein and Mrs. Zimmerman, of New York.——ITEM: Herr Conried will bring his Irving Place co. here March 15 for the annual German play given for the benefit of the German students of Yale. Kabale und Liebe will be presented.

JANE MARLIN.

**HARTFORD.**—PARSONS' THEATRE (H. C. Parsons, mgr.): Adelaide Thurston, charming as her play, Polly Primrose, of Southern Life during war, delighted large audiences 11. Rice's Merry Shop Girls 14, 15; very good musical comedy; fair patronage; co. very good. Ireland's Own Band 17. Philharmonic Society 22. John Drew 23. Cecilia Loftus 24.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Escaped from Harem 9-11 drew well and proved of interest. Gunner's Mate 13; well presented and received. From Clue to Capture, initial presentations here, 14-16; interesting and for new one smooth production; improved with each performance; carefully selected co.; applause frequent and hearty. Human Hearts 17, 18. Great Lafayette 20-28.

A. DUMONT.

**BRIDGEPORT.**—SMITH'S THEATRE (Edward C. Smith, mgr.): Specially successful return date was George M. Cohan in Little Johnny Jones 9; big business. Girl of Streets 10, 11; diversity of action and plenty of thrills. Henry Miller greeted his usual coterie of admirers 13 in Joseph Entangled. Wife's Secret was divulged 14, 15 to local patrons of melodrama. Vaudeville aggregation billed as Hyde's Comedians were unmercifully "guyed" by audience 16. Royal Lilliputians 17, 18. John Drew in Duke of Killicrankie 20. Joe Welch 21, 22. Midnight Marriage 23-25. Ethel Barrymore in Sunday 27. Driven from Home 28-March 1. Elks' Minstrels (local) 6. When Women Love 7, 8. Grace George 9. Wedded, But no Wife 10, 11.——ITEM: Preparations for local Elks' Minstrels are being elaborated, and S. R. O. house is certain. Musical Director Henry E. Reilly will again be in charge.

W. P. HOPKINS.

**MERIDEN.**—THEATRE (Jackson and Reed, lessees and mgrs.): Archie Boyd and vaudeville 9; fair business; pleased. Clara Turner co. 13-18 opened with packed house; good co. and specialties. Plays: At Cozy Corners, Mill Girl's Honor, Foxy Grandpa's Kid, Alone in Greater New York, Sorceress, Roanoke, Wedding Bells, Why Men Tempt Women.——ITEM: On account City Hall being burned, annual ball of Veteran Firemen will be held at Meriden Theatre 21, followed by Hospital Fair 22-25.

**NEW BRITAIN.**—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Bennett-Moulton co. 6-11; good houses. Wife's Secret 16.——MAJESTIC THEATRE (Jennings and Graves, mgrs.): Working Girl's Wrongs 9 pleased fair patronage. Gunner's Mate 14; universal satisfaction; medium business. Human Hearts 16. From Clue to Capture 17. Great Lafayette 18.

**NORWICH.**—BROADWAY THEATRE (Ira W. Jackson, mgr.): Clara Turner co. played to largest houses in history of Broadway 6-11; popular prices; S. R. O. was order at nearly every performance; Saturday afternoon and evening hundreds were turned away, and this in spite of extremely cold weather; excellent satisfaction. May Yohe and vaudeville 15. Ireland's Own Band 18. Thomas K. Harris co. 20-25.

**WATERBURY.**—POLI'S THEATRE (Jean Jacques, mgr.): Adelaide Thurston in Polly Primrose 9; fair audience. Working Girl's Wrongs 10; small audience. Merry Shop Girls 13; fair audience. Henry Miller in Joseph Entangled 14 filled house; well pleased audience. Gunner's Mate 15; good business. From Clue to Capture 18. Joe Welch 20. John Drew 21.

**NEW LONDON.**—LYCEUM THEATRE (Ira W. Jackson, mgr.): Harcourt Comedy co. 13-18 opened to large audience in Man Without a Country. Other plays: In Heart of Storm, From Sire to Son, Nevada, True American Girl, Shadow Detective, Prisoner of Andersonville, Romance of Actress, Sleeping City.

**MIDDLETOWN.**—THE MIDDLESEX (Henry Engel, mgr.): E. V. Phelan Musical Comedy co. 13-18 opened to large audience, which increased during week.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, mgr.): May Yohe and Vaudeville 16.

At Risk of His Life 18. Frogs of Windham 22, 23. Alert's Minstrels 28.

**DANBURY.**—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Wife's Secret 8; fair co.; small house. Girl of Streets 9; good co.; poor business. Fenberg Stock co. 13-18; co. and business good.

**SOUTH NORWALK.**—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): Hearts of Oak 11; good performance and business. Himmelein Stock co. 13-18.

**TORRINGTON.**—UNION THEATRE (C. W. Volkmann, mgr.): Ireland's Own Band 20. Middleman 22.

## DELAWARE.

**WILMINGTON.** — GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Primrose's Minstrels 8; large house. E. H. Sothern and Julia Marlowe 13; good business. Woodland 17. Howe's Pictures 18. Babes in Toyland 27.——THEATRE (Daniel Humphries, mgr.): Her First False Step 9-11; fair business. Across Pacific 13-15; good business. Queen of White Slaves 16-18. U. T. C. 20-22.

## FLORIDA.

**PENSACOLA.**—OPERA HOUSE (John M. Coe, mgr.): Thomas Q. Seabrooke in Billionaire 7; large audience. Wizard of Oz 9; good business; audience well pleased. Rose Coghlan in Diplomacy 11; splendid business; house captivated. H. M. Spark's Circus 9, 10; very good business. Sergeant Kitty 18.

**TAMPA.**—TAMPA BAY CASINO (C. C. Parsons, mgr.): Si Plunkard 8, 9; good houses; pleased. Charles Dickson in Simple Life 13; fair house; good co. Walker Whiteside in David Garrick's Love 16. Rose Coghlan and Howard Kyle in Diplomacy 20.

## GEORGIA.

**SAVANNAH.**—THEATRE (W. B. Seeskind, mgr.): Dockstader's Minstrels 7; big business; pleasing performance. Walker Whiteside in David Garrick's Love 11; fair audience; attractive production. James T. Powers in San Toy 13; tuneful and bright; immense business. Wizard of Oz 14; fair business. Charles Dickson in Simple Life 15. James J. Jeffries in Davy Crockett 17. Congress of Nations 18. Sergeant Kitty 22. Rose Coghlan and Howard Kyle in Diplomacy 23.

**MACON.**—THE GRAND (David Phillips, mgr.): Two Orphans 7; capacity; excellent performance. San Toy 8; good business; performance fair. Walker Whiteside in David Garrick's Love 9; small house; good co. Billionaire 14. Rose Coghlan 22. Sergeant Kitty 25.

**AUGUSTA.**—GRAND OPERA HOUSE (William Schweigert, mgr.): Dr. Jekyll and Mr. Hyde 8 pleased small house; weather very bad. Walker Whiteside in David Garrick's Love 10; first-class production; medium business. Sergeant Kitty 24. Rose Coghlan 25.

**THOMASVILLE.**—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): James J. Jeffries 14. Si Plunkard 15. Rose Coghlan in Diplomacy 16. Walker Whiteside in David Garrick's Love 18. Thomas Jefferson in Rip Van Winkle 21.

**BRUNSWICK.**—GRAND OPERA HOUSE (Fleming and Waff, mgrs.): Kersands' Minstrels 2 pleased topheavy house. Gorton's Minstrels 13 canceled. Brown's in Town 14 canceled. Davy Crockett 16. Sergeant Kitty 21. Friend of Family 27.

**CORDELE.**—OPERA HOUSE (J. H. Shipp, mgr.): Hurd (magician) 7; small house; inclement weather. Old Farmer Hopkins 8; good business; pleased.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Pinney, mgr.): Charles B. Hanford in Othello and Don Caesar de Bazan 6, 7; satisfactory; many curtain calls; good business. Two Little Waifs 9; clever production; good co. and house. Over Niagara Falls 16. Wheel House 22 canceled. Joe Murphy March 1. Dan Sully 4 canceled. Eckhard and Hawkins' Ideals 14, 15. U. T. C. 18. Mahara's Minstrels 20.

**POCATELLO.**—AUDITORIUM (Colonel Hanaford, mgr.): Charles B. Hanford in Don Caesar De Bazan 4; good house. Two Little Waifs 10; fine business. John E. Lindsay co. in Two Orphans 13. Buffalo Mystery 16.

**WALLACE.**—MASONIC TEMPLE (A. H. Conner, mgr.): Charles B. Hanford in Don Caesar de Bazan 11; very good performance; capacity. Daniel Sully 17 canceled. Silver Slipper 22.

## ILLINOIS.

**ALEDO.**—OPERA HOUSE (A. G. and J. W. Edwards, mgrs.): Irma Opera co. 10; fair business; well pleased. Ingomar (John A. Preston) 27.——ITEM: On afternoon 10 first car of freight train which was switching back past opera house, jumped track and crashed into side of building. It tore a hole in side about twenty-five feet in length, taking about ten feet of wall of main room, rest being side entrance and corner of stage. Carpenters soon made temporary repairs, so that in spite of zero weather accident did not interfere in any way with evening's performance. O. L. Jeancon, manager of opera co., sustained a badly sprained ankle as result of accident. While helping put a canvas over the part off the stage, he stepped on a trap door that was broken and fell to the basement. Though requiring the aid of a physician to enable him to get around at all, he took his part in the evening's performance in a very creditable manner.

**SPRINGFIELD.** — CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Beauty Doctor 6; good co.; pleased good business. Joseph De Grasse in Merchant of Venice 9; very good attraction; fair business; pleased. From Rags to Riches 11 pleased good audiences. Little Church Around Corner 12; good co.; small audience; extreme cold weather. Chinese Honeymoon 13. Peddler 14. Warde and Kidder 16. Alphonse and Gaston 17. David Harum 18. Happy Hooligan 19. Rentfrow's Stock co. 20-25 (except 21). Paderewski 21. Murray and Mack 26. Fatal Wedding 27.

**CAIRO.**—OPERA HOUSE (D. L. Williamson, mgr.): Arizona 7; full house; co. good. Carol Arden, formerly with Cairo Stock co., as Bonita, received quite a reception at hands of her many friends here. Country Kid 8; fair co.; attendance light, account bad weather. Princess Chic 10. Frederick Warde and Kathryn Kidder in Salammbo 14. Faust's Minstrels 15. Beggar Prince 16. Roselle Knott 18. Jack Hoeffler Stock co. 20-25. Trip to Egypt 27. Marie Wainwright March 1. His Better Half 3. Gertrude Ewing Stock co. 6-11. Holy City 13. Show Girl 16.

**LINCOLN.**—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): From Rags to Riches 8; very good performance; fair house. Hottest Coon in Dixie 9; good of its kind; medium house. Rentfrow's Pathfinders 13-18 opened to good business. Open Gate 20. Her Better Half 21. Fatal Wedding 23. Too Rich to Marry 24. Thelma 27. Severe weather of last week has been one great cause of light houses.——MAENNERCHOR HALL (Paul F. Mueller, mgr.): The Troubadours 7 greatly pleased large audience.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Davidson Stock co. 6-12; good houses; excellent satisfaction. Plays: Dens and Palaces, Under Two Flags, Wife for Wife, Two Orphans, Wormwood, Goody Two Shoes, Train Robbers, Child Stealers. From Rags to Riches 13 pleased fair house. Smart Set 14. Uncle Josh Spruceby 17. Chinese Honeymoon 18. Lost in New York 19. Otis Skinner 20. 'Way Down East 24. Dangers of Working Girls 25. Rentfrow's Pathfinders 27-March 5.

**DECATUR.**—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Roselle Knott in Cousin Kate 6 pleased small house. Beauty Doctor 7; fair house; co. pleased. Maxine Elliott in Her Own Way 8; S. R. O.; audience pleased. Two Merry Tramps 10; fair attendance; co. fair. Last Rose of Summer 11; light attendance. Little Church Around Corner 13. Warde and Kidder 15. Alphonse and Gaston 16. Peddler 18. Way of Transgressor 20. Babes in Toyland 22. Murray and Mack 25.

**AURORA.**—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Grampp, res. mgr.): Millionaire Tramp 5; good performance; fair business. Why Girls Leave Home 6; light business; fair satisfaction. Peddler 7; small business. Orphan's Prayer 8; medium business. Babes in Toyland 16. Fatal Scar 17 canceled. Hi Henry's Minstrels 17. Wise Woman 19. Crisis 22 canceled. Deserted Bride 23 canceled. Mildred Holland 24. David Harum 25.

**ALTON.**—TEMPLE THEATRE (W. M. Sauvage, mgr.): Hottest Coon in Dixie 7; good business; fair satisfaction. Hoosier Girl 11; packed matinee, comfortably filled night; both satisfied. Chinese Honeymoon 12; S. R. O. matinee, well filled at night performance; excellent attraction. Tim Murphy in Two Men and a Girl 13. Quincy Adams Sawyer 15. Fatal Wedding 19. Gertrude Ewing co. 20-24. Marie Wainwright 25. Race for Life 26.

**PEORIA.**—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Dodge-Bowen co., vaudeville and specialties, 8, 9; fair houses; pleasing. From Rags to Riches 10; played well; medium house. Peddler 12; large audience; very capable co. Smart Set (return) 13; good, enthusiastic audience; finely played and staged. Happy Hooligan 18. Hottest Coon in Dixie 19. Leisy co., of Peoria, are to open 20 new playhouse in Springfield, to be named Olympic.

**WAUKEGAN.**—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.; Robert O. Fulton, res. mgr.): Convict's Daughter 9; fair co.; small house. Babes in Toyland 12; excellent co.; fair house. Knights of Columbus benefit, Hopkins' Trans-Oceanic Star Specialty co., 15. Heart of Maryland 23. David Harum 26.——ITEM: Amateurs present Above the Clouds at Christ Church parish house 21, 22; management J. H. Upham.

**PARIS.**—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Way of Transgressor 10; fair house; scenery massive; co. good; Landseer dogs were great. Tim Murphy in Two Men and a Girl 14; good house; zero weather. W. B. Patton in Last Rose of Summer 16. Quincy Adams Sawyer 17. Davidson Stock co. 20-25. Happy Hooligan March 1. Devil's Auction 9.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Himmelein's Imperial Stock co. 6-11. Plays: Lost Paradise, To Be Buried Alive, Roanoke, Slaves of Mine, Lost in Desert, Back Among Old Folks, Dark Side of Great City; satisfaction good; fair business. Shadows of Great City 27. Royal Chef March 1. Field's Minstrels 3.

**ROCK ISLAND.** — ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Ashland Dramatic co. 9-11 presented Riches to Poverty, Slaves of Russia; Lighthouse by the Sea; well received; large houses. Beach and Bowers' Minstrels 12; good business; fair co. Hooligan's Troubles 15. Orphan's Prayer 19. Mildred Holland 20. Ingomar 23. Otis Skinner 24. Royal Slave 26.

**ROCKFORD.**—GRAND OPERA HOUSE (George B. Peck, mgr.): Millionaire Tramp 6; good house. Hanlon's Superba 7 pleased good house. Murray and Mack in English Daisy 8; well received; good house. Orphan's Prayer 11; large house. Babes in Toyland 15. Elks' Minstrels 16. Heart of Maryland 24. Royal Chef 25.

**FREEPORT.**—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Hanlon's Superba 6; packed house. Murray and Mack in English Daisy 9; very good house; co. fair. Orphan's Prayer 10; light house; co. good. Frank Long's Stock co. 13-18 (except 14). Babes in Toyland 14. Crisis 22. Heart of Maryland 23.

**KEWANEE.**—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): William Owen in Lady of Lyons 6 pleased fair house. English Daisy 10 delighted full house. Mahara's Minstrels 11; large audience; pleased. Joseph De Grasse in Merchant of Venice 13. Weary Willie Walker 18. Babes in Toyland 20.

**JOLIET.**—THEATRE (William H. Hulshizer, mgr.): The Peddler 8 pleased well filled house. Convict's Daughter 11; good business; fair co. Alphonse and Gaston 12; capacity; performance very poor. Happy Hooligan 15. Babes in Toyland 17. English Daisy 19. David Harum 24.

**GALESBURG.**—AUDITORIUM (L. T. Dorsey, mgr.): Hooligan's Troubles 9 pleased fair house. Murray and Mack 11; poor business; fair attraction. Fatal Scar 15. Happy Hooligan 16. Weary Willie Walker 17. Chinese Honeymoon 20. Babes in Toyland 21. Otis Skinner 22. Beggar Prince 28.

**OLNEY.**—HYATT'S OPERA HOUSE (E. Z. Bowen, mgr.): Irish Pawnbrokers 6; fine co.; poor business. William Owen 10; good co. and business. Durno 13; big house; pleased. Adelaide Thurston 25. English Daisy March 2.

**CHAMPAIGN.**—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Ethel Barrymore in Cousin Kate 7; splendid production; good business. Little Church Around Corner 11; two performances; pleased large houses.

**DIXON.**—OPERA HOUSE (Charles Eastman and E. M. Truman, mgrs.): Orphan's Prayer 9; good house; fair co. Hi Henry's Minstrels 16. Winninger Brothers 20-25. Royal Chef 27. Mahara's Minstrels March 3. Buster Brown 6. Josh Spruceby 17.

**PANA.**—NEW GRAND (J. F. Given, mgr.): Two Merry Tramps 7; fair house; co. ordinary. Way of Transgressor 11; good house; pleased. Fatal Wedding 20.

**SOUTH CHICAGO.**—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. in Fighting for the Flag 12-18; good, rousing play and co.; pleased. Waifs of London 19-25. Prince of Rogues 26-March 4.

**MONMOUTH.**—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Hooligan's Troubles 8 amused fair house. Mahara's Minstrels 13. Weary Willie Walker 15. Smart Set 23.

**CLINTON.**—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): From Rags to Riches 7; full house; best of satisfaction. Hottest Coon in Dixie 11; good house and co. Ingomar 13. King Ping Pong 17.

**HOOPESTON.**—NEW McFERREN (A. L. Knox, mgr.): Faust 1 canceled. Minister's Son 8; good co.; pleased fair house. Howe's Pictures 28. Royal Chef March 3.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, mgr.): Murray and Mack 7 in English Daisy; packed house; best of satisfaction.

**CHARLESTON.**—THEATRE (Harry C. Williams, mgr.): Quincy Adams Sawyer 16. Howe's Moving Pictures 20. Murray and Mack 28.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Hottest Coon in Dixie 12. Babes in Toyland 19.

**MATTOON.**—THEATRE (Charles Hogue, mgr.): Hoosier Girl 6 pleased fair business.

## INDIANA.

**FORT WAYNE.**—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Aristocratic Tramp Jan. 31; fair co. and house. Two Johns 1; good co. and house. Ruined Life 3; fair co. and house. Stetson's U. T. C. 4 pleased two packed houses. Maid and Mummy 6; excellent production; pleased packed house. Broadway Burlesquers 7, 8; fair co. and houses. William H. Crane in Business Is Business 9; good production; pleased good house. County Chairman 10; excellent performance; packed house. Beauty Doctor 11; well pleased audiences; two packed houses. Happy Hooligan 14. Richard Carle in Tenderfoot 15. Murray and Mack in English Daisy 18.——ITEM: Work on rebuilding New Majestic is being pushed rapidly; expect to open about March 30.

**TERRE HAUTE.**—THE GRAND (T. W. Barhydt, Jr., mgr.): Charles Hawtrey in Message from Mars 7; good co. and house. Happy Hooligan pleased good house 8. Maxine Elliott in Her Own Way 9; good co. and house. William H. Crane in Business Is Business 10; good co. and house. Irish Pawnbrokers pleased good houses 11. Sho-Gun 13; good co.; fair house. Eva Tanguay in Sambo Girl 14; good co. and house. Tim Murphy 15. David Harum 16. Robert Fitzsimmons in Fight for Love 17, 18. Howe's Pictures 19. Elks' Minstrels 20, 21. Arizona 22. York State Folks 23. Little Church Around Corner 24, 25.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Murray Comedy co. 6-11; big business. Sherlock Holmes 13. Murray and Mack in English Daisy 16. New Eight Bells 18. Isle of Spice 20.——AUDITORIUM (Harry G. Sommers, mgr.): William H. Crane in Business Is Business 6; large house; excellent performance. Jane Corcoran in Pretty Peggy 8 pleased small house; piece well staged and acted. County Chairman 11, as usual, delighted capacity; piece made its initial bow to public on Auditorium stage. Grace Hayward co. 13-18 opened in Slaves of Russia to big business.

**EVANSVILLE.**—GRAND (Pedley and Burch, mgrs.): Message from Mars 8; large house; performance highly enjoyable. Paula Edwardes in Winsome Winnie 10 pleased good house. Arizona 11 drew fairly well. David Harum 13; fair house. Richard Mansfield 14 in Ivan the Terrible pleased large house. Edwin Stock co. 16-18. Prince Schria 20. Faust's Minstrels 22.——PEOPLE'S (Pedley and Burch, mgrs.): Irish Pawnbrokers 12; good houses. Seminary Girl 19. Trip to Egypt 26. Around Town March 5.

**RICHMOND.**—GENNETT THEATRE (Ira Swisher, mgr.): Crisis 8 pleased good business. Her Only Sin 10; fair house and performance. Madame Schumann-Heink 13; good house and performance. Two Johns 15. Tim Murphy 16. Trip to Egypt 18.——NEW PHILLIPS THEATRE (O. G. Murray, mgr.): Betrayed at Altar 9; good performance and business. Uncle Hez 18.

**LA PORTE.**—HALL'S THEATRE (C. M. Bruns, mgr.): Pretty Peggy 7; very good; fair house. Sale's Minstrels 13. Sign of Cross 15. Isle of Spice (Elks' benefit) 22. Chicago Madrigal Club Concert 24. Mary Emerson 25 canceled. Why Girls Leave Home 28. Hi, Si and I March 4. Indiana Folks 11. Our New Minister 14.

**ELWOOD.**—KRAMER GRAND (J. A. Kramer, mgr.): Her Only Sin 6; good performance; attendance fair. Sign of Cross 8; good performance; attendance good. Trip to Egypt 14. Bob Fitzsimmons 15. Little Church Around Corner 20. Great Rogers 27-March 1. Arizona 6. Irish Pawnbrokers 13. Strollers 25.

**LOGANSPORT.**—DOWLING THEATRE (John E. Dowling, mgr.): Sign of the Cross 9; good co. and business. Happy Hooligan 10; good co.; fair house. Crisis 11; excellent co.; pleased good business. William Owen in Lady of Lyons 16. Little Church Around Corner 17. Eight Bells (Bryne Brothers) 18.

**HUNTINGTON.**—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): Crisis 10; good business; co. and play gave very good satisfaction. Sign of Cross 13; good play; excellent co.; rather small but well satisfied house. Buster Brown 25.

**ANDERSON.**—GRAND OPERA HOUSE (C. C. Foos, mgr.): Sign of Cross 7; good satisfaction; well filled house. County Chairman (return) 8; excellent satisfaction; big business. Trip to Egypt 11; fair performance; business good.

**MUNCIE.**—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Happy Hooligan 6; good house. Her Only Sin 7 pleased fair house. County Chairman 9 delighted immense audience. Indiana Folks 11; good houses.

**ELKHART.**—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Stetson's U. T. C. 11 pleased big houses. Robert Fitzsimmons in Fight for Love 13; disappointed big house. Himmelein's Repertoire co. 20-25.

**WASHINGTON.** — SPINK'S OPERA HOUSE (Frank Greene, mgr.): Hewett's Vaudeville co. 6; poor co. and attendance. Irish Pawnbrokers 8; good performance; attendance poor. Two Johns 10; fair house; poor performance.

**FRANKFORT.**—BLINN THEATRE (E. Langebrake, mgr.): Elks' Minstrels 9, 10; big business. English Daisy 15. York State Folks 20. Arizona 25. Buster Brown March 1. Polly Primrose 3. Irish Pawnbrokers 11. Our New Minister 13.

**BLUFFTON.**—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Fisher and Walters' Stock co. 9-11 opened in For Her Sake, Maid of Shranden, My Uncle from New York, In Rockies; good co. and business. Caught in Web 18. Vogel's Minstrels 23.

**VALPARAISO.**—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Jane Corcoran in Pretty Peggy 6; excellent performance; good house. Isle of Spice 21. Holty Toity 27. Stetson's U. T. C. March 8.

**NEW HARMONY.**—THRALL'S OPERA HOUSE (A. E. Fretagert, mgr.): Richard Mansfield in Damon and Pythias 10; performance fair. King's Rival 11; performance pleasing.

**FRANKLIN.**—OPERA HQUSE (L. Zeppenfeld, mgr.): At Old Cross Roads 8; excellent co.; good house. Two Merry Tramps 13. Quincy Adams Sawyer 18.

**VINCENNES.**—McJIMSEY'S THEATRE (Frank Green, mgr.): Two Johns 2; splendid house; play and co. ordinary. Leroy Stock co. 16-18. Minister's Son 21. Babes in Toyland 25.

**WABASH.**—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Trip to Egypt 8 pleased good house; return 16. Sign of Cross 11; excellent attraction; good house.

**HAMMOND.**—TOWLE OPERA HOUSE James Wingfield, mgr.): Sherlock Holmes 12; excellent co.; big house. After Midnight 19. Millionaire Tramp 26.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Stetson's U. T. C. 9; S. R. O.; good co.; satisfaction. Hi, Si and I 20. Faust 24.

**UNION CITY.**—UNION GRAND THEATRE (S. J. Fisher, mgr.): His Majesty and the Maid 9; exceptionally strong co.; fair business. Trip to Egypt 17.

**ALBION.**—HOWARD OPERA HOUSE (G. O. Russell, Jr., mgr.): Tennessee Warblers 10 disappointed good house.

**RUSHVILLE.**—CITY OPERA HOUSE (Howard Mullen, mgr.): Her Only Sin 9; good business; performance excellent. Two Merry Tramps 15.

**KENDALLVILLE.**—BOYER OPERA HOUSE (A. M. Boyer, prop.): Stetson's U. T. C. 10; topheavy house. Frank Dixon 21. Show Girl 24.

**DECATUR.**—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Trip to Egypt 7; full house; well pleased. Betrayed at Altar 10. Caught in Web 17.

## INDIAN TERRITORY.

**SOUTH M'ALESTER.**—LANGSDALE OPERA HOUSE (A. B. Estes, mgr.): For Her Sake 9; good performance; fair audience. Barlow and Wilson's Minstrels 13. Marie Wainwright 16. Grimes' Cellar Door 20. Trip to Chinatown 27. Holy City 28. Lewis Morrison in Faust March 1. Whyte's Dramatic co. 2-4. Town Gossip 10. Lilliputians 11. Herbert Sprague co. 13. Chicago Tramp 14.

**ARDMORE.** — ROBINSON OPERA HOUSE: Hoyt's Comedy co. 7-11; moderate business account bad weather.

**LEHIGH.**—BIJOU THEATRE (Boone Williams, mgr.): May Stewart in Romeo and Juliet 14.

## IOWA.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Durno the Mysterious 7; good house. Devil's Auction 9; usual good crowds; satisfactory production. Y U No Comedy co. in vaudeville 10-13; specialties good; patronage good considering severe blizzard. Uncle Josh Spruceby 14. Mildred Holland in Triumph of Empress 15. Ten Nights in Bar Room 18. Smart Set 20.——ITEMS: June Skelton, of Oskaloosa, joined Babes in Toyland co. 5.—B. O. Worrell, of Sidney, O., has been chosen director of Fifty-fourth Regimental Band for the coming season, commencing March 1; the Fifty-fourth will furnish music for the City Park again this year.—Mary Sleight Evarts, instructor in dramatic literature, Iowa State University, Iowa City, has been engaged to conduct rehearsals of Rivals, the class play, to be given by graduating class of Ottumwa High School this Spring. —New Market Street Theatre will hereafter be known as Market Street Vaudeville Theatre, and is under management of B. Christy, of Cedar Rapids; opened 6 to good business. AUSTIN J. MUMMERT.

**DES MOINES.**—FOSTER OPERA HOUSE (William Foster, mgr.): Mildred Holland in Triumph of Empress 13; large and fashionable audience; excellent production. Andrew Mack in Way to Kenmare 20. Holty-Toity 22. West's Minstrels March 1. James K. Hackett 7. Kyrle Bellew 8.——GRAND OPERA HOUSE (William Foster, mgr.): Why Girls Leave Home 9-11 pleased; good business and co. Why Women Sin 13-15; big business; excellent attraction. Uncle Josh Spruceby 16-18. For Mother's Sake 20-22. Peck's Bad Boy 23-25. Robert Fitzsimmons in Fight for Love 27-March 1.——ITEM: Mildred Holland made her Des Moines debut before one of largest and most fashionable audiences of season, including theatre party of three hundred Shriners and ladies. At conclusion of performance reception was tendered Miss Holland by Shriners and their ladies. She has won much favor in this city and will ever be welcomed back.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): F. Rutledge co. 6-8; poor co.; good business. Plays: Opera Singer, Ways of Women, Dice of Death, Sweet Clover 9; good co.; fair business. Hooligan's Troubles 13 pleased large audience. Mrs. Delaney of Newport 15. From Rags to Riches 17. Chase-Lister co. 18. Maloney's Wedding Day 21. Ashland Dramatic co. 23-25. Uncle Josh Spruceby 27. Devil's Auction 28.

**SIOUX CITY.**—NEW GRAND (Woodward and Burgess, mgrs.): Guy Hickman Comedy co. closed two weeks' engagement 11; weather has been intensely cold, and considering this business has been satisfactory. Plays: Slaves of Russia, Man from Mexico, Blue Grass Folks, Burned to Ashes, Black Flag, Told in the Hills, American in England, Study in Scarlet 12, 13. Devil's Auction 14. Isle of Spice 16.

**COUNCIL BLUFFS.**—NEW THEATRE (A. B. Beall, mgr.): 'Way Down East 11; attendance poor account severely cold weather; excellent production. Missouri Girl 12; good business. Devil's Auction 13 pleased large audience. Isle of Spice 16. Jessie Bartlett Davis 17. Why Women Sin 19.

**KEOKUK.**—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): 'Way Down East 7; good business; excellent attraction. Why Girls Leave Home 8; very slim house. Hooligan's Troubles 11; light business. From Rags to Riches 13. Smart Set 15. Chinese Honeymoon 17.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Joshua Simpkins 11 pleased fair house. Jessie Bartlett Davis 14 canceled. From Rags to Riches 18. Maloney's Wedding Day 20. Holty-Toity 23. Devil's Auction 25. Uncle Josh Spruceby 28.

**IOWA FALLS.** — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Sweet Clover 11; fair business; splendid attraction in every particular; none better ever played the house. Devil's Auction 16. For Mother's Sake 24. Katherine Ridgeway Concert co. 28.

**SPENCER.**—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Sorcerer (local) 8 pleased very good business. Taming of Shrew 13; excellent performance; poor business, owing to extremely cold weather. Why Women Sin 27.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, mgr.): Flints (hypnotists) 6-11; good houses. County Chairman 17. Blanche Bates 18. Mildred Holland 22. Heart of Maryland 25.

**FAIRFIELD.**—GRAND OPERA HOUSE (Lou Thoma, mgr.): 'Way Down East 8; large house; excellent co. Ten Nights in Bar Room 20. Mogarts March 3. Escaped from Sing Sing 8. Royal Slave 10.

**NEWTON.**—LISTER'S OPERA HOUSE (A. Lister, mgr.): Peck's Bad Boy 8 pleased good topheavy house.

## KANSAS.

**TOPEKA.**—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Helen Grantley in Her Lord and Master 8; most excellent attraction; fine co. and performance; big business. Century Stock co. 9, 10, presenting Shamus O'Brien, Midnight Express; fair performances; light business. Why Women Sin 11; fair co.; small houses. Beggar Prince Opera co. in Fra Diavolo 12; fine production; good co.; small house owing to severity of weather. Shore Acres 13. Florence Gale in As You Like It 15. 'Way Down East 18.——AUDITORIUM: Midwinter Exposition closed 11; specialties fine; capacity house each night succeeded in swelling net proceeds beyond expectations. DAVID J. AUGUST.

**WICHITA.**—CRAWFORD THEATRE (E. L. Martling, mgr.): Arizona 6; excellent co.; pleasing performance; good business. Holy City 7; fair co.; poor business. Shore Acres 10; fair co. and business. Isle of Spice 11; excellent co.; capacity houses.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Korak Wonder co. pleased crowded houses 6-11. Plays: Ten Nights in Bar Room, Dark Secret, Chick, In Old Virginia, Fanchon the Cricket, Dad's Girl, Dangers of Great City, Woman's Power.

**PITTSBURG.**—LA BELLE THEATRE (W. W. Bell, mgr.): Dangers of Working Girls 8 pleased topheavy house. Grimes' Cellar Door failed to appear 9. Roselle Knott pleased fair house in Cousin Kate 10. Fatal Wedding 11; good house; fair co. Holty-Toity pleased large house 12. Midnight Flyer comes 15. Arizona 18. In a Woman's Power 19. Holy City 20. Marie Wainwright 21. Billy Van 23. Shore Acres 24. For Her Sake 25.

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GRAND
PRIZE

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in all the elements of a perfect
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Sold at all first-class cafes and by jobbers.
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**BURLINGTON.**—MIDLAND OPERA HOUSE (Eppinger and Murray, mgrs.): Devil's Lane 8; fair house and co. Lockes 9-11; largest audience of season greeted opening performance of Princess of Patches; co. one of best repertoire cos. ever in this city; performance was better than majority of higher-priced one-night stands. Vandyke-Eaton co. 20-25.

**PARSONS.**—ELKS' NEW THEATRE (C. B. Hotchkiss, mgr.): Quincy Adams Sawyer 6 thoroughly pleased good house. Isle of Spice 9; big business at advanced prices; never was an audience in Parsons so enthused; numerous encores were given each of the many specialties. Arizona 13. Ruined Life 15. Midnight Flyer 20. Holy City 22. Shore Acres 24. Next Door March 6. 'Way Down East 7. John Griffith in Macbeth 15.

**CHANUTE.**—HETRICK THEATRE (G. W. Johnston, mgr.): Holty Toity 9; S. R. O.; everybody highly pleased; cast much stronger than on former appearance. Fatal Wedding 10; fine co.; deserved better. Holy City 11; excellent performance; especially capable co.; poor house, account severest storm of season. Arizona 14. Devil's Lane 16.——WILLIAMS OPERA HOUSE (F. Lee Williams, mgr.): Quincy Adams Sawyer 8; co. and play very good.

**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): Holy City 8; first-class attraction; fair house. Arizona 10 pleased good house. Marie Wainwright in Twelfth Night 13; excellent co.; poor house; inclement weather. Lilliputians 21. Heart of Chicago March 3. Jeffersons 4.

**WINFIELD.**—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Holy City 8; good performance; fair house. Isle of Spice 10; fine performance; good house. Arizona 11; excellent performance; business fair. Florence Gale in As You Like It 17. Heart of Chicago March 4. Rivals 6. Hoosier Girl 10.

**LAWRENCE.**—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Beggar Prince Opera co. 9-11; good co.; fair business. Operas: Fra Diavolo, Beggar Prince, and said Pasha. Florence Gale in As You Like It 14. Shore Acres 15.

**NEWTON.**—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Arizona 4; good house; first-class performance. Why Women Sin 6; fair house and performance. As You Like It 8. Heart of Chicago 27. 'Way Down East March 15.

**HUTCHINSON.**—HOME THEATRE (W. A. Loe, mgr.): Helen Grantley in Her Lord and Master 6; splendid satisfaction; S. R. O. Florence Gale in As You Like It 7; very fine co.; fair business. Shore Acres 9; very good co.; poor business.

**FORT SCOTT.**—DAVIDSON'S THEATRE (Harry C. Ernich, mgr.): Isle of Spice 8; big business; good performance. Roselle Knott in Cousin Kate 11; fine performance; good business. Marie Wainwright 22. Shore Acres 25. Next Door 27.

**OTTAWA.**—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Holty Toity 7; pleasing performance; good business. Shore Acres 16.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Shore Acres 11; good performance; fair house.

## KENTUCKY.

**HENDERSON.**—PARK THEATRE (F. R. Hallam, mgr.): Arizona 9; good performance; undeservedly poor business. Maxine Elliott in Her Own Way 10; large and cultured audience; pleased; strong principal; good support. David Harum 14. Faust's Minstrels 21. Chinese Honeymoon 24. Sandy Bottom 25. De Wolf Hopper in Wang 28. Marie Wainwright in Twelfth Night March 2.——OPERA HOUSE (Lee Oberdorfer, mgr.): Fabio Romani 11; good performance; small audiences. Country Kid 17.

**OWENSBORO.** — NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Arizona 10; good business and performance. Irish Pawnbrokers 13 pleased good audience; zero weather kept many away. Country Kid 18. Seminary Girl 20. Faust's Minstrels 21. Murray and Mack in English Daisy March 4. Si Stebbins 6.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, mgr.): Paula Edwardes in Winsome Winnie 9; excellent performance; good business. Little Outcast 10; performance and play light. Maxine Elliott in Her Own Way 11; S. R. O. Everyman 13; fair female audiences; bald heads conspicuous by their absence. Missouri Girl 16. Race for Life 17. Billionaire 18.

**PADUCAH.**—THE KENTUCKY (James E. English, mgr.): Arizona 8; fair performance; good business; cast not up to former presentations. Princess Chic 11; excellent co.; pleased good business. Irish Pawnbrokers 14. Faust's Minstrels 16. Roselle Knott in Cousin Kate 17. Boy Wanted 18. Chinese Honeymoon 22. Sandy Bottom 23. Little Outcast 25.

**RICHMOND.**—GRAND OPERA HOUSE (Judett and Baxter, props.): Under Southern Skies 8; fair attraction; good house. Everyman 11; scenic effects fine; attraction pleased large audience. Little Outcast 13. Shadows of Sin 17. Missouri Girl 21. Irish Pawnbrokers 24.

**HOPKINSVILLE.** — HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Fabio Romani 10; splendid performance; small house; inclement weather. Porter J. White's Faust 14. Irish Pawnbrokers 18. Faust's Minstrels 20. Edwards Stock co. 27-March 4.

**ASHLAND.**—THEATRE (S. G. Newman, m

well, mgr.): Fabio Romani 9; small house; poor performance; bad night. Julie Walters in Side Tracked 18. Irish Pawnbrokers 20.

**FRANKFORT.**—CAPITAL THEATRE (D. J. McNamara, mgr.): Howe's Pictures 15; fine exhibition; good business.

**SOMERSET.**—GEM OPERA HOUSE (Thomas M. Thatcher, mgr.): Si Stebbins 10; full house; fairly good performance.

## LOUISIANA.

**NEW IBERIA.**—VENDOME OPERA HOUSE (A. B. Murray, mgr.): In Louisiana Jan. 31; small audience; fair co. Thomas Jefferson in Rip Van Winkle 4; large and highly pleased audience; would have been capacity but for extremely cold and rainy weather. Richards and Pringle's Minstrels 8; small house; co. fair; few good specialties; weather continues bad. Rose Coghlan and Howard Kyle in Diplomacy 9; exceptionally fine cast; good and delighted audience. Hazel Kirke 14. Symposium 17. That Little Swede 26. Donaway 28. Trip to Africa March 5.

**SHREVEPORT.**—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Chinese Honeymoon 6; good performance and crowd. Creston Clarke in Monsieur Beaucaire 7; good attraction; fair attendance. Girl from Kay's 9; good audience; well pleased. Chicago Tramp 11; fair crowd; good of its class. Sergeant Kitty 12, 13; excellent attraction; fair attendance. Chicago Tramp 15. Elizabeth Kennedy 16. Macbeth 19. Two Orphans 21. Marriage of Kitty 22.

**ALEXANDRIA.**—RAPIDES THEATRE (E. H. Flagg, lessee and mgr.): Volunteer Organist 10; good co. and house. Sergeant Kitty 14. Marriage of Kitty, with Max Figman (return), 20. That Little Swede 23. Haverly's Minstrels 24. Arizona 26. Irish Pawnbrokers 27. Smart Set March 9. Shore Acres 23. Rudolph and Adolph 26.

**THIBODAUX.**—OPERA HOUSE (Frank Hoffmann and Sons, mgrs.): Richard and Pringle's Minstrels 9; topheavy house.

## MAINE.

**BANGOR.**—OPERA HOUSE (F. A. Owen, mgr.): Irene Myers co. closed 6-11 to good business and presented to interested audiences Great Temptation, King of Detectives, Little Mother, Burglar and Waif, Night Before Christmas, Break for Liberty, Little Brigadier, Heart of Colorado, Two Orphans; co. and performances enjoyable; fine specialties given by Bijou Comedy Four, Joe McEnroe, May Laponte, and American Hercules, Sautell. Ethel Barrymore and excellent co in Sunday had large and highly pleased audience 14. Frankie Carpenter co. 20-25. Huntley Stock co. 27-March 4. Ghosts 6, 7. Sweet Lavender (local) 9.

**AUGUSTA.**—OPERA HOUSE (David Owen, mgr.): Pauline (hypnotist) 6-11 pleased well filled houses. Irene Myers Stock co. 13-18. Plays: Temptation, King of Detectives, Little Brigadier, Little Mother, Break for Liberty, Night Before Christmas, Burgomaster 17. Corinne Runkel Stock co. 20-25. Plays: Twin Sisters, Stowaway, Circus Girl, Turned Up, House of Too Much Trouble, Colonel's Wife, Hearth and Home, Artful Dodger, Daughter of Denmark, For Her Brother's Crime, Penalty of Pride, King Pepper by Bowdoin Students (amateur), 28. Frankie Carpenter co. March 1-4.

**ROCKLAND.**—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Corinne Runkel Stock co. 13-18 opened to good audience (severe weather) in The Stowaway; good co.; pleasing specialties. Other plays: Penalty of Pride, Her Brother's Crime, House of Too Much Trouble, Colonel's Wife, Hearth and Home, Twin Sisters, Daughter of Denmark. Prescelle (return) 23-25.

**PORTLAND.**—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Ethel Barrymore in Sunday 15; S. R. O. Savoy Stock co. 13-18 in My Lady Eulalie, Liberty and Love, Hearts and Flowers, Circus Girl, Nell Gwynne, Roanoke, One Night in June, Devil in Skirts; large business. Huntley Stock co. 20-25 (except 21). Burgomaster 21.

**LEWISTON.**—EMPIRE THEATRE (Cahn and Grant, props.): Roe Stock co. 7-11 to one of the best weeks of season. Ethel Barrymore in Sunday 13; big house; good performance. Frankie Carpenter co. 14-18 opened to good business. Burgomaster 20. Ghosts 21. Awakening of Mr. Pipp 24, 25.

**BRUNSWICK.**—TOWN HALL THEATRE (Harvey J. Given, agent): Cabot Dramatic co. 15. King Pepper 27.===ITEMS: Allard and Baker's Moving Pictures were exhibited at Armory Hall 13-18.—Brunswick Opera co. presented Pinafore at Freeport 16.

**BATH.**—COLUMBIA THEATRE (Oliver Moses, mgr.): Irene Myers co. 20-25.

## MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): Phillips Jackson Stock co. 6-11 closed to fair business with Why Jones Leaves Home, Two Orphans, Child of Destiny, Boy Tramp, Liberty Belles 9; having had its run, did not come up to expectations of two large audiences. Mummy and Humming Bird 13; good business; pleasing performance. Eben Holden 15; bright and clear; pleasing large audiences. Empire Stock co. 16-18 canceled. Florence Davis in Player Maid 18. Cook-Church Stock co. 20-25. Howe's Pictures 27. Real Widow Brown March 1. Al. Wilson 3 canceled. 'Way Down East 4. To Die at Dawn 6. Eva Tanguay in Sambo Girl 8. Hooligan's Troubles 9. Sam T. Jack's Burlesquers 10. Dorothy Vernon 11.===ITEM: Phillips Jackson Stock co., new theatrical organization, was organized here Feb. 23 by W. C. Phillips and F. R. Jackson. Co. is composed of remaining members of Howard-Dorsett Stock co., which closed here 21 as stock co., entering field as one-night stand, with Little Church Around Corner.

**ANNAPOLIS.**—COLONIAL THEATRE (W. A. Hollebaugh, gen. mgr.; John R. Strange, mgr.): Howe's Pictures 21. Human Hearts March 3. Gorton's Minstrels 11. 'Way Down East 14. Bertha Galland 16. Sergeant Kitty 18.

## MASSACHUSETTS.

**FALL RIVER.**—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): County Chairman 8; here for first time; took house by storm; stage settings and effects excellent; co. large and well balanced; large attendance. Nance O'Neil in Magda 9; her third appearance here this season; seldom if ever have patrons seen such fine acting as in this play; large attendance. J. W. Carner in Rip Van Winkle 10, 11; very good production; co. good; attendance fair. Dot Karroll 13-18; always give satisfaction; co. large and well balanced; specialties fine. U. T. C. 21, 22. Younger Brothers 24, 25. Myrkle-Harder Stock co. 27-March 4 (except 1). Burgomaster 1. Annie Russell 6.===ITEM: License Committee of the Board of Aldermen are trying to work a "graft" on managers of Academy and Bijou by demanding 27 season tickets before they will grant them license, this is injustice, and local managers should never consent. Managers Mason and Sheedy said that they could not afford to grant favor requested by Aldermen. Public are not in favor of board's demand, and on all sides their action is condemned as outrageous.

**NORTH ADAMS.**—EMPIRE THEATRE (John Sullivan, mgr.): Harvey and Gage co. closed a successful week 6-11; returned 14 for one night. Louis Mann, in The Second Fiddle, 15; excellent production. Henry Miller, in Joseph Entangled, 16; fine performance. Country Girl 22. Clara Turner co. 23. Lord Chumley 25.===ITEMS: Thomas A. Haggerty, for twelve years MIRROR correspondent, has formed a partnership with three of his brothers and purchased the North Adams "Herald," the oldest daily paper in North Adams. They took possession 14.—Albert Marcely, of North Adams, has joined the Harvey and Gage co. to sing illustrated songs.

**LYNN.**—THEATRE (Frank G. Harrison, mgr.): Huntley Stock co. 9-11; performance and attendance satisfactory. Plays: Lady Eulalie, For Liberty and Love, Roanoke, Hearts and Flowers, Circus Girl, Devil in Skirts. Keystone Dramatic co. 13-18; performance fair; attendance good. Plays: Stranger in Strange Land, Christian, Fatal Scar, For Home and Honor, Camille, Out of Jaws of Death, Tie That Binds, Senator's Daughter, Hand of Man, Mystery of Woodlawn, Count of Monte Cristo. Joseph J. Flynn's Stock co. 20-25.

**NEW BEDFORD.**—THEATRE (William B. Cross, mgr.): Myrkle-Harder co. 13-18; fair business. Plays: Slave Girl, My Jim, At Risk of His Life, Fisherman's Daughter, Along Kennebec, Secret Dispatch, Lost on Pacific, Tide of Fortune, Quaker Tragedy, May A. Bell Marks 20-25. Plays: Banker's Wife, Duke's Daughter, Gambler's Daughter, Anona, At Point of Sword, Young Detective, Bird in Gilded Cage, For His Sake, Under Two Flags, Crimes of London, Nell Gwynne, Hulda from Montana.

**HOLYOKE.**—OPERA HOUSE (S. F. Callahan, mgr.): Phelan Musical Comedy co. in Jack and Beanstalk 10; fair co.; good business. All-Star Vaudeville 11; satisfactory business and performances. Hearts Adrift 13-15; good co. and business. Merry Shop Girls 16. Cecilia Loftus 23.===THE EMPIRE (T. F. Murray, mgr.): Rentz-Santley co. 9-11; good co.; crowded houses. Girl of Street 13-15; good co. and business. Fay Foster Burlesque co. 16-18 opened to large attendance.

**BROCKTON.**—CITY THEATRE (W. B. Cross, mgr.): Myrkle-Harder co. 6-11; good business. Plays: My Jim, Tide of Fortune, At Risk of His Life, Quaker Tragedy, Fisherman's Daughter, Slave Girl, Along the Kennebec, Secret Dispatch, Lost on Pacific. Corse Payton's Comedy co. 13-18 opened in Cumberland '61 to large and pleased audience. Dot Karroll Stock co. 20-25. Stetson's U. T. C. 27. Burgomaster 28. Mr. Pipp March 4.

**SALEM.**—THEATRE (G. B. Cheatham, mgr.): Dot Karroll co. 6-11; good co.; average business. Burgomaster 13 pleased good house. Ireland's Own Band (return) 14; better business than on previous engagement. Ethel Barrymore in Sunday 16.===ITEM: Mechanics' Hall, which was destroyed by fire 4, it is expected will be rebuilt in short time, although nothing definite is as yet known.

**LOWELL.**—OPERA HOUSE Fay Brothers and Hosford, mgrs.): Stetson's U. T. C. 10, 11; large houses. Fisk Stock co. 13-18; good business. Plays: Red Robe, Soldier of Empire, Breaking the Ban, At a French Ball, Clemenceau Case, Jennie the Mascot, Carmen, Leah the Forsaken, In North Carolina, Dr. Jekyll and Mr. Hyde, Hearts and Arms, East Lynne, Struggle for Liberty, Cinderella.

**LAWRENCE.**—OPERA HOUSE Cahn and Grant, mgrs.; Daniel F. Landry, res. mgr.): Joseph J. Flynn's Stock co. 6-11 closed to capacity. E. V. Phelan Stock co. 13-18; business good. Plays: Woman Against Woman, Black Hand, Her Mother's Sin, Bachelor's Honeymoon, Kidnapped, Angel of Alley, Falsely Accused. Burgomaster 22.

**PITTSFIELD.**—COLONIAL THEATRE (James P. Sullivan, mgr.): May Fiske Stock co. 6-11; good business. Harvey and Gage Comedy co. 13-18 (except 14) pleased capacity opening night. Louis Mann in Second Fiddle 14; large house; audience delighted. Clara Turner co. 20-25 (except 23). Country Girl 23.

**MARLBOROUGH.**—THEATRE (Bert C. Riley, mgr.): Mark Brothers co. 6-11 pleased good houses. Girl of Street 16. Colonial Stock co. March 6-11. George Brennan's Ghosts 15. Pryor's Band 18. Thou Shalt Not Kill 21.

**FITCHBURG.**—CUMINGS' THEATRE (Wallace and Henocksburg, lessees and mgrs.; J. R. Oldfield, res. mgr.): Little Egypt's London Gaiety Girls 9 satisfied big house. Howe's Pictures 24.

**TURNERS FALLS.**—COLLE OPERA HOUSE (Fred Colle, mgr.): Graham's Southern Specialty co. 23 instead of 24.

**WEBSTER.**—MUSIC HALL (Charles H. Whitney, res. mgr.): Hammond Stock co. 6-8; freeze out.

## MICHIGAN.

**SAGINAW.**—ACADEMY (John M. Ward, mgr.): Eugenie Blair to good houses 11, presenting Her Second Life; good co. York State Folks 12; fair business; excellent co. and production. De Wolf Hopper in Wang 15. Isle of Spice 19, 20. Strollers 22. ===JEFFERS' THEATRE (Bamford and Marks, mgrs.): Factory Girl pleased fair houses 5-8; good co. From Rags to Riches 9-11; good audiences; fair co. Hidden Crime 12-18 opened to fair houses; good co. Wedded and Parted 19-25.

**GRAND RAPIDS.**—POWERS (W. T. Ledeboer, mgr.): Isle of Spice drew well 11; performance good. De Wolf Hopper 18.===GRAND (E. P. Churchill, mgr.): This house has been leased by E. P. Churchill, who will run it as 10-cent vaudeville house; open 12 auspiciously.===MAJESTIC (L. Delamarter, mgr.): Happy Hooligan 9-11; fair performance. Eugenie Blair and fair co. drew well 12-15 in Her Second Life; performance good. Beauty Doctor 16-18.

**MUSKEGON.**—THE GRAND (J. F. Cremer, mgr.): Lillian Lyons co. in Dangers of New York, In Shadow of Cross, Two Orphans. Rip Van Winkle 12-15 opened to fair business; co. poor. Wang 17. Vaudeville 19-23. Strollers 24. Vaudeville 25, 26. ===ITEM: Grand was recently leased to Orin Stair of Grand Rapids, Mich. Account of few bookings vaudeville will hold boards on open time balance of season.

**BAY CITY.**—WASHINGTON THEATRE (W. J. Daunt, mgr.): Eugenie Blair in Her Second Life 10; fair audience; work of star and co. good, but piece not suited to Miss Blair's talents so well as others she has produced here. Eight Bells 11, 12; good business; seemed to please as well as ever. De Wolf Hopper in Wang 14; capacity; enthusiastic reception. Hidden Crime 19. Isle of Spice 21. Strollers 23. Stetson's U. T. C. 24. Tim Murphy 25.

**YPSILANTI.**—OPERA HOUSE (F. E. Case, lessee and mgr.): Isle of Spice 9; initial performance; pleased capacity; receipts $685.56. Labadie's Faust 11; good performance; fair house. Eight Bells 14 pleased fair house; against worst blizzard of year. Game Keeper 24.===ITEM: Three hundred students from Ann Arbor attended production of Isle of Spice.

**LANSING.**—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Running for Office 8; good co.; fair business. Eight Bells 9; good co. and business. Isle of Spice 10; fair co.; good business. Peggy from Paris 11; good co.; poor business. De Wolf Hopper in Wang 16. U. T. C. 18. Sign of Cross 20. Strollers 21. Field's Minstrels 24. Peddler 25.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): William H. Crane in Business Is Business 8; performance excellent; S. R. O. Peggy from Paris 9; fair satisfaction; big business. Isle of Spice 13; pleasing performance; good business. Eight Bells 16. Murray and Mack in English Daisy 17. Sign of Cross 18.

**MARQUETTE.**—OPERA HOUSE (A. F. Koepcke, mgr.): Why Girls Leave Home 15. Heart of Maryland 16. Show Girl 17. Hooligan's Troubles March 1. County Chairman 4. Holty Tolty 10. David Harum 17. Isle of Spice 23. Mildred Holland 27. Victor's Royal Venetian Band 28. Merchant of Venice 29.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, mgr.): De Wolf Hopper in Wang 13; greatly pleased; S. R. O.; making one of largest houses ever played to in this city. North Brothers 20-26 (except 23). Isle of Spice No. 1 co. 23. Tim Murphy 27.

**ADRIAN.**—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Pretty Peggy 11; fair house; splendid co.; fine satisfaction. Peggy from Paris 14; good co.; excellent satisfaction; very large house. North Brothers' Comedians 16-18. Sign of Cross 21. Field's Minstrels 23.

**ITHACA.**—OPERA HOUSE (Fred S. Brown, mgr.): Clark Comedy co. in Don't Tell My Wife 11; topheavy house; co. fair. Stetson's U. T. C. 27. William Owen March 1. My Friend from Arkansas 17.===ITEM: Clark Comedy co. disbanded here.

**BENTON HARBOR.**—BELL OPERA HOUSE (Fred Felton, mgr.): Ross Crane 1; excellent co. Peggy from Paris 7; crowded house; good co. Sign of Cross 16. William Owen in Lady of Lyons 20. Isle of Spice 21. Chinese Honeymoon 28.

**FLINT.**—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Eugenie Blair in Her Second Life pleased fair house 9. Peggy from Paris 13; packed house. Dorothy Vernon 16. Isle of Spice 22. U. T. C. 23. Tim Murphy in Two Men and a Girl 28.

**COLDWATER.**—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Isle of Spice 16; very large advance sale. Hole in the Ground 21. Way of Transgressor 24. Hi, Si and 1 March 1.

**HANCOCK.**—KERREDGE THEATRE (Ray Kerredge, mgr.): Heart of Maryland 13; full house. Hilda Thomas in Show Girl 15. Daniel Sully in Our Pastor (return) 18.

**MENOMINEE.**—NEW OPERA HOUSE (H. N. Rousefell, mgr.): Ellnore Sisters in Mrs. Delaney of Newport 6; good co. and performance; best house of season.

**CALUMET.**—THEATRE (J. D. Cuddihy, mgr.): Heart of Maryland 14. Show Girl 16. Daniel Sully in Our Pastor (return) 20. Mildred Holland March 25.

**CADILLAC.**—THE CADILLAC (C. E. Russell, mgr.): Show Girl 23. Why Girls Leave Home March 17.

**IRON MOUNTAIN.**—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Why Girls Leave Home 16.

## MINNESOTA.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, mgr.): Hi Henry's Minstrels 6; satisfaction; well filled house. Mason and Mason 14. Darling of the Gods 17. County Chairman 18.

**BRAINERD.**—OPERA HOUSE (C. P. Walker, mgr.): Daniel Sully in Our Pastor 8; fair house; well pleased.

**FARIBAULT.**—OPERA HOUSE (Ware and Reed, mgrs.): Red Wing Opera co. 15. Devil's Auction 22.

**CROOKSTON.**—OPERA HOUSE (C. P. Walker, mgr.): Show Girl 10; crowded house; well pleased.

## MISSISSIPPI.

**PORT GIBSON.**—MARKET STREET THEATRE (Davidson and Fisher, mgrs.): Other People's Money Jan. 23; co. and busines fair. Christy Brothers' Minstrels 25 canceled. Friend of Family 26; excellent performance; good business. San Toy 31 canceled. Olympia Opera co. in El Capitan and Telephone Girl 2, 3; excellent performance; busines fair; bad weather. Barlow and Wilson's Minstrels 6; poor co.; good business. Faust 7; did not ring up account rain and sleet storm. Barlow's Minstrels 9; best minstrels of season; S. R. O. Great Butlers 13-16. Hurd and co. 18.

**VICKSBURG.**—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Volunteer Organist 6; good co. and performance; pleased fair business. Girl from Kay's 7; splendid cast and play; good house. Butlers (hypnotists) 8-10 amused fair attendance. Winsome Winnie 10 canceled. Arthur Dunn in Runaways 14. Thomas Jefferson in Rip Van Winkle 15. Max Figman in Marriage of Kitty (return) 16. Two Orphans (all-star cast) 20. William H. Crane in Business Is Business 25. Arizona 28. Show Girl March 1. Walker Whiteside in David Garrick's Love 10.

**JACKSON.**—THE CENTURY (V. Otis Robertson, mgr.): Barlow's Minstrels 6; good house and satisfaction. Marriage of Kitty 15. Runaways 17. Marie Wainwright 20. Albert Taylor's Stock co. 21-25. Stella Mayhew 28. Arizona March 1. Walker Whiteside 4. Lewis Morrison 16. Rachel Goldstein 20.

**NATCHEZ.**—BAKER-GRAND (E. M. Clarke, mgr.): Girl from Kay's 6; co. excellent; business good. Volunteer Organist 8 canceled. Runaways 13. Marriage of Kitty 17. Walker Whiteside March 8. Lewis Morrison 15. Rachel Goldstein 21.

**COLUMBUS.**—OPERA HOUSE (H. H. Humphries, mgr.): Wizard of Oz 6; S. R. O.; poor performance; disappointing. Jewell Stock co. 7-9 did not show and disbanded. Flaming Arrow 10; good business; pleased. Thou Shalt Not Kill 15. Friend of Family 16.

**HAZLEHURST.** — FALER'S OPERA HOUSE (Guy Wise, mgr.): Barlow's Minstrels 10; co. good; S. R. O. Barlow and Wilson's Minstrels 13. Greineaur Recital 15. Oliver Labadie in In Louisiana 16. Arnold Stock co. 20-26.

**CLARKSDALE.**—THEATRE (H. L. Ward, mgr.): Marriage of Kitty 13; best performance of season. Barlow's Minstrels 15.

**CORINTH.**—OPERA HOUSE (J. W. Taylor, mgr. and owner): Barlow's Minstrels 20. Jewell Stock co. 22-24. Hawthorne Musical co. 25.

**GREENVILLE.**—GRAND OPERA HOUSE (H. E. March, mgr.): Marriage of Kitty (return) 14. Runaways 15.

## MISSOURI.

**ST. JOSEPH.**—LYCEUM THEATRE (C. U. Philley, mgr.): Holty Tolty 5, 6; large houses. American Gentleman 7; good business. Rose Melville in Sis Hopkins 8 delighted crowded house; good performance, Helen Grantley in Her Lord and Master 9 pleased fair audience; good co. Heart of Chicago 10, 11; big business. Isle of Spice 12. Fatal Wedding 13-15. Why Girls Leave Home 16-18. Hills of California 19. Fast Life in New York 20, 21. 'Way Down East 22. West's Minstrels 23.===ORPHEUM THEATRE (Woodward and Burgess, mgrs.): Woodward Stock co. in Under Two Flags 5-8. A Woman's Way 9-11 filled house every performance. Eva Lang plays leading parts to perfection, sharing honors with Jess B. Fulton. Blue Jeans 12-15. Black Flag 16-18. Belle of Richmond 19-22. A Woman in Society 23-25.===LYRIC THEATRE (H. Walter Van Dyke, mgr.): Van Dyke co. in In Hands of Enemy 5-11; continued large business. Across the Desert 12-18.

**JOPLIN.**—NEW CLUB THEATRE (Crawford, Zehring and Philley, lessees; L. F. Ballard, res. mgr.): Faust's Minstrels 7; good co.; topheavy house. Quincy Adams Sawyer 9; good co. and attendance. Holty Tolty 10; excellent co.; stunning costumes; artistic staging; large and select audience. Danger of Working Girls 11; good co.; fair attendance. Fatal Wedding 12; good co.; large house. Roselle Knott in Cousin Kate 13. Midnight Flyer 16. Apollo Club 17. Arizona 19. Marie Wainwright in Twelfth Night 20. Holy City 21. Billy Van in Errand Boy 22. Shore Acres 23. Hoosier Girl 25. For Her Sake 26. Murray Comedy co. 27-March 4.

**LAMAR.**—OPERA HOUSE (J. S. Moore, mgr.): Ruined Life 6; good co. and play; fair business. Holy City 13. Hoosier Girl 20. Alphonse and Gaston March 2. That Little Swede 10.===ITEM: The county court of Jasper County has made a ruling affecting "all theatrical organizations playing in Carthage, Joplin or Webb City, Mo." The order provides that cos. shall pay $5 for each night. The county will realize $2,500 annually from this source for general funds.

**MOBERLY.**—HALLORAN'S THEATRE (P. Halloran, mgr.): Faust's Minstrels 9 pleased good business. Hills of California 11 pleased. Twelfth Night 13; good house and performance. Fatal Wedding 16. Royal Slave 18. Metropolitan Stock co. 20-22. Dangers of Working Girls 23. Coon Hollow 25.

**WEBB CITY.**—NEW BLAKE THEATRE (E. S. Bigham, treas.): Faust's Minstrels 6 pleased small audience. Quincy Adams Sawyer 10; good attraction; fair business. Arizona 12 snowbound; could not appear. Fatal Wedding 13. Cousin Kate 14. Holty Tolty 19.

**AURORA.**—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Ruined Life 1; very poor performance; business good. Gibson Girls 2; good house. Uncle Josh Spruceby 4; big business. As You Like It 25. Alphonse and Gaston March 6. Romance of Coon Hollow 29.

**CLINTON.**—BIXMAN'S OPERA HOUSE (W. P. Jarvis, mgr.): Shipman's Twelfth Night 7; good co.; fair business. Quincy Adams Sawyer 11; splendid co.; pleased good house. Holty Tolty 14. Hoosier Girl 15. John L. Sullivan 22. For Her Sake 28.

**LOUISIANA.**—PARKS' THEATRE (Michael F. Dallett, mgr.): Royal Slave 8; best of satisfaction; fair house. Faust's Minstrels 11; big success; excellent business. Shipman's Twelfth Night 15. Romance of Coon Hollow 21. Happy Hooligan March 6.

**POPLAR BLUFF.** — FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Gertrude Ewing co. 6-11; splendid co.; above average; good business. Frank Dudley co. 13-15. Driven from Altar 17. Dr. Jekyll and Mr. Hyde changed to 24.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Metropolitan Stock co. 6-11 (except 10); co. fair; business poor. Royal Slave 10; fair house; good co. In Woman's Power 14. Twelfth Night 17. Coon Hollow 22. 'Way Down East 27.

**CARROLLTON.**—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Charlotte Burnett in Twelfth Night 10; large, appreciative audience. Hills of California 17.

**KIRKSVILLE.**—HARRINGTON THEATRE (F. M. Harrington, mgr.): Hills of California 9; good performance; light house. Blind Boone 10; capacity. Royal Slave 17. Twelfth Night 22.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Land Markward, mgr.): Shipman's Twelfth Night 8; advanced prices; excellent co.; S. R. O.

**COLUMBIA.** — UNIVERSITY AUDITORIUM: Durno 16. County Chairman 27.

## MONTANA.

**BUTTE.**—BROADWAY (Dick P. Sutton, mgr.): With thermometer registering 25 below zero, benefit for Butte Labor Temple, given by Daniel Bandmann and co. 10, 11, with matinee, netted nearly $6,000; bill was Richelieu. Edna Wallace Hopper in Country Mouse 19, 20. Clara Bloodgood 21, 22. Silver Slipper 24, 25. Virginian March 3, 4. Bonnie Brier Bush 9-11. Paul Gilmore 12, 13.

**HELENA.**—THEATRE (J. H. McMillan, mgr.): Sultan of Sulu 2; S. R. O.; performance fair. Daniel Bandmann in Richelieu 15, formed in Butte, Mont., to promote building of Labor Temple.

## NEBRASKA.

**LINCOLN.**—OLIVER (Zehrung and Crawford, mgrs.): Billy Van Opera co. 9 pleased fair audience. Span of Life 10, 11; good co. and performance; good audiences, considering fearful storm. 'Way Down East 13; well rounded performance; took well with large audience. Sweet Clover 15. Fatal Wedding 17, 18. Uncle Si Haskins 20, 21. Helen Grantley 22. Andrew Mack 24. West's Minstrels 25. Ellnore Sisters 27, 28.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, mgr.): Uncle Si Haskins 7; fair business and performance; below standard of cos. of this kind. For Mother's Sake 8; poor business; zero weather; performance satisfactory. Billy B. Van in Errand Boy 10; good business; excellent performance; snowstorm only thing kept house from being crowded.

**FREMONT.**—LARSON THEATRE (W. A. Lowey, mgr.): Span of Life 9; 30 degrees below zero and consequently light patronage. For Mother's Sake 14; Marie Heath entertained goodly number of old admirers. Helen Grantley in Her Lord and Master 20. Rough Mr. Ryder (local Elks' benefit) March 6, 7.

**GRAND ISLAND.**—THEATRE: Dr. Jekyll and Mr. Hyde 3; crowded house. American Gentleman 10 pleased poor house; severe weather. Study in Scarlet 20.

**NORTH PLATTE.**—LLOYD OPERA HOUSE (Charles Stamp, mgr.): For Mother's Sake 7; small appreciative audience. American Gentleman 11 failed to appear.

**NORFOLK.**—AUDITORIUM (A. J. Dunlevy, mgr.): Maloney's Wedding Day 7; fair co. and house. Study in Scarlet 14. For Mother's Sake 15.

## NEW HAMPSHIRE.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, mgr.): Keystone Dramatic co. 6-11 to big business; excellent co. Ghosts 17. Burgomaster 24. ===PARK THEATRE (John Stiles, mgr.): Kentucky Belles 9-11; big houses; S. R. O. sign out four times; attraction A1. Patrice in Driven from Home 13-15 pleased good houses. Middleman 16-18. Risk of His Life 20-22. Girl of Streets 23-25.

**LACONIA.**—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Katherine Rober Stock co. 13-18 opened to capacity with Roxana's Claim. Other plays: Thelma, Monte Cristo, Moths of Society, Heart and Soul, My Uncle from New York, Nick Carter.

**PORTSMOUTH.**—MUSIC HALL (F. W. Hartford, mgr.): Frankie Carpenter co. closed 6-11 to fair business. Burgomaster 15; well attended; fair performance. Ghosts 18. Phelan Stock co. 20-25.

**NASHUA.**—THEATRE (A. H. Davis, mgr.): Katherine Rober co. closed 6-11 to good receipts. Colonial Stock co. opened to fair business 13-18. Ghosts 20.

## NEW JERSEY.

**ELIZABETH.** — LYCEUM THEATRE (Edwin El Roy, mgr.): Two Little Waifs 9-11; excellent co.; good returns. Nobody's Darling 13-15 opened here first time on any stage; play is by Hal Reid, under management of Sullivan, Harris and Woods. The author and number of New York theatrical people, with crowded house, witnessed first performance. The play is in four acts and has many sensational features and is aided by many appropriate scenic effects. The cast was strong. Little Daisy Stamp is in title-role. Balance of the cast were: Arthur De Voy, Dudley Farnworth, Thomas Garrick, Robert Sanford, Theodore Kehrwald, Bruce Richardson, James Melbourne, Helena Collier, Virginia Howell, Maude C. Westbrook, and Agnes Carlton. Gunner's Mate 16-18. Wedded, but No Wife 20-22. Human Hearts 23-25. Middleman 27-March 1. A Little Outcast 2-4. On Suwanee River 6-8. Hearts Adrift 9-11. Gypsy Girl 13-15. ===JACOBS' THEATRE: Wizard of Oz 13; good business. Son of Rest 18. Fenberg Stock co. 20-25.

**TRENTON.**—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Grace George appeared in her new play, Abigail, 10; play rather slow for so good a co. Piff, Paff, Pouf (return) 11; tremendous houses. Iolanthe 22. Ezra Kendall 24. Clark Gibbs 25. Babes in Toyland 28-March 1. Mama's Papa 2, 3.===STATE STREET THEATRE (F. B. Shalters, mgr.): Great Lafayette attracted fair houses 9-11; performance satisfactory. Al. T. Wood's Queen of White Slaves 13-15; thriller; large audiences.

ALBERT C. D. WILSON.

**HOBOKEN.**—LYRIC THEATRE (H. P. Soullier, mgr.; Grant S. Riggs, bus.-mgr.): New York Day by Day opened to good business 9-11; co. fair; scenery very realistic. Royal Lilliputians in Sinbad 12-15; S. R. O.; co. competent; very elaborate scenery. M'liss 16-18. McFadden's Flats 19-22. Selma Herman 23-25.

THOMAS J. McALEER.

**BURLINGTON.**—OPERA HOUSE (J. W. Lanning, owner and mgr.): Queen of Highway 4; very satisfactory performance; topheavy house. Al. H. Wilson 7; very fine performance; fair house; Mr. Wilson very fine singer. Dr. N. W. Tracy 9-20, including Sundays. Mama's Papa 22 canceled. Why Girls Leave Home 27. Enemies March 4. Breezy Time 11. Wife's Secret 17. Bunch of Keys 21.

**BRIDGETON.**—CRITERION THEATRE (Ed B. Moore, mgr.): Struggle for Gold 9; co. pleased; fair house. Howe's Pictures 10, 11; very fine; business good. Thurber-Nasher co. opened to packed house in Deserted Bride 13-18. Other plays: Jim Bludso, Woman Behind the Throne, Octoroon; co. satisfactory; business still continues good. Dora Thorne 21. Why Girls Leave Home 24. Martin's U. T. C. 28. Wizard of Oz March 3.

**ATLANTIC CITY.**—SAVOY THEATRE (Fred Moore, Jr., mgr.): Eleanor Robson 13; excellent performance; capacity. Selman Herman 16, 17. May Yohe Vaudeville 20, 21. Why Girls Leave Home 22. Typewriter Girl 23, 24. Ezra Kendall 25. Human Hearts 27, 28. Billionaire March 1.===YOUNG'S PIER THEATRE (W. Ernest Shackelford, mgr.): Garside Stock co. 13-18; co. poor; business fair.

**RED BANK.**—OPERA HOUSE (Henry J. Garrity, mgr.): Casino Stock co. opened 13-15 with Noble Cowboy; good business. Other plays: Shadow of Night, Deserter. Wills Comedy co. 16-18.===ITEM: Bob Errickson, of this place, joined Casino Stock co. here, to play juvenile and light comedy, making distinct hit at first performance.

**NEW BRUNSWICK.**—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Howe's Pictures 7, 8; poor business; pictures excellent. Garvin Comedy co. 9-11. Plays: Bell Boy, Western Rose; light business; co. good. Guy Brothers' Minstrels 13; fair co. and houses. In Shadow of Gallows 18. Wife in Name Only 21. Why Girls Leave Home 25.

**CAMDEN.**—THEATRE (M. W. Taylor, mgr.): Little Outcast 13-15; well pleased audience. Nobody's Darling 16-18. James Boys in Missouri 20-22. U. T. C. 23-25.===ITEM: Manager Taylor entertained city's newsboys at performance of Little Outcast Tuesday, 14.

**BOONTON.**—HARRIS LYCEUM (Harris Brothers, mgrs.): Mildred and Rouclere 17. Typewriter Girl 18.

## NEW MEXICO.

**ALBUQUERQUE.**—ELKS' OPERA HOUSE (O. A. Matson, mgr.): Moonshiner's Daughter Jan. 24; good house; poor performance. Mantelli Opera co. pleased large house 7. Marie Wainwright in Twelfth Night 10; full house; excellent performance. Melba 17. Florence Roberts' co. 24, 25.

**LAS VEGAS.**—DUNCAN OPERA HOUSE (F. O. Blood, mgr.): Madame Mantelli Opera co. 8; good co.; poor business. Marie Wainwright in Twelfth Night 11 pleased large audience; good co.; large receipts.

## NEW YORK.

**SYRACUSE.**—WIETING OPERA HOUSE (John L. Kerr, mgr.): Lulu Glaser in Madcap Princess 9; greeted by big house. Wilton Lackaye in The Pit entertained large audiences 10, 11. Education of Mr. Pipp drew fairly and pleased 13, 14; should be success when whipped into shape. Country Girl 15; fair house. Cecilia Loftus 16. Girl from Kay's 22. Lillian Russell 24, 25.===BASTABLE THEATRE (H. A. Hurtig, mgr.): Hearts of Oak 9-11; mediocre attendance. Vaudeville was used to fill in 13-15 and attracted well. On bill were Jessie Millward, Leah Russell, Zarrow Trio, George and Harrington, Spilk, Charles Duncan, projectoscope, and Mabelle Adams, the latter a former Syracusean, who appeared as a street musician, giving excellent violin solos. Candida 16-18. Nancy Brown 23-25.===GRAND OPERA HOUSE (C. H. Plummer, mgr.): Martin's U. T. C. to usual good business 9-11. Wayward Son drew well 13-15. When Women Love 16-18. Moonshiner's Daughter 20-22. On Bridge at Midnight 23-25.===ITEMS: W. H. Kohnle, well-known comic opera comedian, will be manager of Valley Theatre the coming Summer.—Lew N. Wood, formerly of Wieting, left 10 to become treasurer of Third

all appliances are in proper form. The little French woman is reported to be very charitable, and as she "journeys through life" does much for the betterment of mankind. GEORGE C. MOON.

**ELMIRA.**—ITEMS: No definite time has been set for completion or opening of new Lyceum Theatre. May Irwin has been booked for April 7, and may open house, but builders and M. Reis, lessee, hope for earlier date.—It has been found impossible to conform Academy of Music to municipal regulations covering theatres and that house will not be reopened.—J. F. Driggs has leased Pierce's Opera House, Phillipsburg, Pa.—George G. Young is interested with others in erection of new $75,000 theatre in Cumberland, Md.—Charles H. Armitage, of this city, formerly manager for Field's Minstrels, has been made telegraph editor of Buffalo "Enquirer." J. MAXWELL BEERS.

**PEEKSKILL.**—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Royal Slave 10 pleased fair house. Florence Davis in Player Maid 11 proved important event. This excellent play, in four acts, was given its initial public production on any stage 11 under the management of Mrs. H. C. De Mille. Miss Davis proved herself an artist and entirely capable of the part assigned to her. The supporting co. proved excellent. Scenery by Physioc is elaborate, costumes are pretty and historically correct. A rather small but appreciative audience caused numerous curtain calls. Many theatrical representatives were present from New York to witness the opening performance. Among those most prominent in audience were: Mrs. H. C. De Mille, William C. De Mille, author of Strongheart; Mr. Linden, representing the Frohman interests; Mr. Luscher, representing Klaw and Erlanger; F. O. Senechal, of the Haymarket Theatre, London, and William Golden. Sweet Lavender (auspices of Church of Assumption) 13 pleased large house. Zephra (local) repeated 16. Quincy Adams Sawyer 18. Minister's Daughters 22.

**NIAGARA FALLS.**—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): James K. Hackett in Fortunes of the King 9; by far largest and most fashionable audience of season; performance greatly appreciated. Maid and Mummy 11; exceedingly good business; performance made many friends. Primrose's Minstrels 13; usual good business. Myrkle-Harder Stock co. 14-18; medium houses; exceedingly cold weather; performance very satisfactory.——ITEM: Niagara Falls has shown great improvement as a theatrical city; all first-class performances are packing the houses.

**TROY.**—GRISWOLD OPERA HOUSE (M. Ries, mgr.): Sky Farm 10, 11; fine audiences. Nat M. Wills 14; good house. Sothern and Marlowe 17. Country Girl 18.——RAND'S OPERA HOUSE (M. Reis, mgr.): When Women Love 9-11; satisfactory business. Moonshiner's Daughter 13-15; fair houses. Martin's U. T. C. 16-18.——LYCEUM THEATRE (Burns Gilliam, mgr.): Mortimer Snow Stock co. 13-18 in Under Two Flags; splendid business. Little Lord Fauntleroy 20-25.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, mgr.): Murray and Mackey co. closed 6-11 with Younger Brothers to fair business. Royal Slave 13; matinee good house, evening fair; splendid satisfaction. Sensation Comedy co. 14, 15; fair business; vaudeville; pleasing performance. Wife in Name Only 17. Peck's Bad Boy 25.——RONDOUT OPERA HOUSE (William G. Finlay, mgr.): Sensation Comedy co. 9-11 pleased good business. Quincy Adams Sawyer 13; fair house; good co. and performance.

**PALMYRA.**—OPERA HOUSE (H. L. Averill, mgr.): Selman, Paige, and Foley's Othello 9; very good performance; light business. Myrkle-Harder co. in Fisherman's Daughter 13; good attraction; fair business. Peck's Bad Boy 20. Royal Slave March 2. Moonshiner's Daughter 6.——ITEM: H. L. Averill, who has managed Opera House for past five years, has again renewed his lease with village, by whom theatre is owned.

**NEW ROCHELLE.**—THEATRE (Edwin P. Does, mgr.): Human Hearts 9; small audience. George Cohan in Little Johnny Jones 10; full house; great satisfaction. Adelaide Thurston in Polly Primrose 11; small house; pretty play; good co. Louis Mann 13 in Second Fiddle highly pleased big business. Royal Lilliputians 16. May Yohe and vaudeville 17. Henry Miller 18. Midnight Marriage 20. Victor Herbert 21. May Irwin 25.

**AUBURN.**—BURTIS AUDITORIUM (E. S. Newton, mgr.): Jere McAuliffe co. 13-18; excellent business. Plays: Tennessee's Pardner, Shamus O'Brien, Working Girl's Wrongs, Young Wife, Slaves of Russia, Winning Hand, Between Love and Duty, Mad Marriage, Pitfalls of New York, Counterfeiters. May Irwin 21.——BURTIS OPERA HOUSE (E. S. Newton, mgr.): Wayward Son 22. Katzenjammer Kids 23. Village Postmaster 25.

**ONEONTA.**—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Quincy Adams Sawyer pleased good house 4. Vernon Stock co. 6-11 (except 10); fair business and co. Plays: Slaves of Opium, Woman Against Woman, Royal Lover, Faust, Lighthouse Robbery, East Lynne, Sky Farm 13, 14 pleased good houses. Only Way March 4. Under Southern Skies 6.

**YONKERS.**—MUSIC HALL (William J. Bright, mgr.): Bennett-Moulton co. opened 13-18 with Jealous Wife; co. good; specialties excellent. Other plays: Daughter of People, Shadowed Lives, Lyndon Bank Robbery, Shipwrecked, Fatal Coin, Belle of Virginia, Sidelights of New York, Himmelein's Ideals 20-25. Under Southern Skies March 7. Peck's Bad Boy 11.

**POUGHKEEPSIE.** — COLLINGWOOD OPERA HOUSE: Under Southern Skies 11; good house matinee; fair night; fair co. Nat M. Wills in Son of Rest 13 entertained large matinee; stood them up at night; good performance. Quincy Adams Sawyer 16; business fair; co. hardly so. Joseph Miller 17. Wife in Name Only 18. Bennett-Moulton co. 20-25.

**JOHNSTOWN.**—GRAND OPERA HOUSE (J. A. Colin, mgr.): Moonshiner's Daughter 8; good business. Wife in Name Only 11; good house; fair production. Evangeline (local) 13, 14; capacity; pleased. Village Postmaster 16. Royal Slave 21. Gunner's Mate 23. Vernon Stock co. 27-March 4. James Galvin Comedy co. 6-8. Maid and Mummy 9.

**BATAVIA.**—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): Emory Stock co. 12-18 in Ways of Woman, Other People's Money, Road to Kildare, Dr. Jekyll and Mr. Hyde, In Arkansas, King of Tramps, Fortune's Fool; good performances; packed houses.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Fenberg Stock co. closed 7-11 with Little Red Riding Hood. Dealers in White Women, Beware of Men to S. R. O. Nat M. Wills in Son of Rest 16. Who Goes There 18. Quincy Adams Sawyer 22. Grace George 24. Liberty Belles 25.

**GLENS FALLS.**—EMPIRE THEATRE (J. A. Holden, mgr.): The Pit (benefit Glens Falls Club) 8; excellent business and performance. Royal Slave 15. Country Girl 21. Louis Mann 22. May Irwin 24. May Fiske co. 27-March 4. Maid and Mummy 7. Peck's Bad Boy 18.

**CORNING.**—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Parisian Mimo Dramas 13-15 pleased good houses. Robert Emmet (local) 17, 18. Parisian Mimo Dramas (return) 22, 23.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. R. Clark, mgr.): Village Postmaster 13; good house. Country Girl 14; well attended. Grace George in Abigail (auspices Elks) 15; big financial success. Charles K. Champlin Stock co. 20-25.

**LYONS.**—MEMORIAL THEATRE (Burt C. Ohman, mgr.): Selman, Paige and Foley co. 10, 11 in Othello and Merchant of Venice; good co.; fair business; co. closed season here. Sky Farm 17. Village Postmaster 28.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, mgr.): Baldwin 6-11 drew fairly and well pleased. Bennett-Moulton co. 13-18; large house on opening in Daughter of People. Gay Old Sport 22. Katzenjammer Kids 25. Village Postmaster 27.

**COHOES.**—OPERA HOUSE (E. C. Game, mgr.): Wife in Name Only 14; fair business. Moonshiner's Daughter 16; fair business. Royal Slave 18; big business. Village Postmaster 20. Murray and Mackey Stock co. 21-25. Klark-Urban co. 27-4.

**ONEIDA.**—MUNROE (E. J. Preston, mgr.): Wife in Name Only 8; fair performance; medium house. Candida 16 canceled. Brindamour and Naiada co. 22. Royal Slave 28. McFadden's Row of Flats March 11. Holy City 15. Country Girl 30.

**SARATOGA SPRINGS.**—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Royal Slave 17. Vernon Stock co. 20-25. Lord Chumley 28. Bell Boy March 2. Passion Play 5. Bennett-Moulton co. 13-18. Holy City 22. Peck's Bad Boy 25.

**NORWICH.**—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Factory Girl 8 disappointed large audience; performance cut; specialties omitted. Wilson-Fry co. 14; fair audience. Charles K. Champlin Stock co. 27-March 4.

**GENEVA.**—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Hearts of Oak 14; light house. Brindamour and Naiada co. 16. Sky Farm 18. Bennett-Moulton co. 20-25. Candida 27.

**WEEDSPORT.**—BURRETT OPERA HOUSE (J. R. Palmer, mgr.): When Women Love 10; good satisfaction; good audience, though weather was in opposition.

**AMSTERDAM.**—OPERA HOUSE (George McClumphia, mgr.): Fays closed 6-11 to packed houses; pleasing performances. Wife in Name Only 13; performance very poor; house light.

**PLATTSBURGH.**—THEATRE (M. H. Farrell, mgr.): Lorne Elwyn co. 13-18; repertoire and vaudeville; satisfactory entertainment; good houses; popular prices.

**MALONE.**—OPERA HOUSE (H. A. Putnam, mgr.): Lyceum Theatre co. in Candida 10; good performance and house.

**WARSAW.**—NEW FARMAN THEATRE (D. M. Cashman, mgr.): Down by the Sea 14; weak co.; fair business.

**WELLSVILLE.**—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Graves, mgr.): Miss Bob White 24.

**HERKIMER.**—GRAND OPERA HOUSE (Ben Schermer, mgr.): Wife in Name Only 9; small house. Katzenjammer Kids 24.

**OLEAN.**—OPERA HOUSE (J. H. Havens, mgr.): Factory Girl 14; small house; fair performance. Miss Bob White 22.

**CLYDE.**—OPERA HOUSE (W. C. Nichols, mgr.): When Women Love 13 pleased fair house; co. good. Parisian's Mimo-Dramas 24, 25.

**PENN YAN.**—YATES LYCEUM (H. E. Bell, mgr.): Eben Holden 23.

**ALBION.**—PRATT OPERA HOUSE (Frank Kirby, mgr.): Hearts of Oak 15.

## NORTH CAROLINA.

**CONCORD.**—OPERA HOUSE (J. B. Caldwell, lessee and mgr.): Osman Stock co. 6-11 in La Belle Marie, Woman Against Woman, Two Orphans, Her Lord and Master, East Lynne, Little Red Riding Hood, Strategists; good business in spite of bad weather; strongest stock co. of season. Helen Reika scored. Dr. Jekyll and Mr. Hyde 17.——ITEM: Osman Stock co. is spending week in this city in rehearsals. The repertoire will be strengthened and increased.

**CHARLOTTE.**—ACADEMY OF MUSIC (Mark S. Nathan, local mgr.): Murray Comedy co. 6-11; good performance; fair business. Glittering Gloria 14; performance and business fair.

**GREENSBORO.**—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.): Dorothy Morton in Glittering Gloria 11; very good co. and business. Elwyn Strong in Dr. Jekyll and Mr. Hyde 20.

## NORTH DAKOTA.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, mgr.): Show Girl 9; good business and performance. Daniel Sully in Our Pastor 10; S. R. O.; highly pleased house. Sultan of Sulu 11; big house; excellent performance.

**MANDAN.**—OPERA HOUSE (Kennelly, mgr.): Sanford Dodge in Don Caesar de Bazan 8; strong co.; excellent presentation.

**WAHPETON.**—OPERA HOUSE (W. C. Probert, mgr.): Sanford Dodge in Francesca da Rimini 15.

## OHIO.

**DAYTON.**—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): William Gillette in Admirable Crichton 10; delightful and very artistic performance; very capable co.; mildly appreciated by fair house. Bertha Galland in Dorothy Vernon 11; charming performance by star; co. fair; business fine matinee; fair evening. Richard Carle in Tenderfoot 14; usual bright, entertaining performance; highly pleased excellent house. Kyrle Bellew in Raffles 16. Maxine Elliott in Her Own Way 17. Billionaire 20. Adelaide Thurston in Polly Primrose 22. Lionel Barrymore in Other Girl 23.——NATIONAL THEATRE (Gill Burrows, mgr.): More to Be Pitied Than Scorned 9-11; fair melodrama and business. James J. Corbett in Pals 13-15; excellent offering; capacity. Fortune Teller 16-18. Barney Gilmore in Kidnapped in New York 20-22. Great Automobile Mystery 23-25.——PARK THEATRE (Gill Burrows, mgr.): Broadway Burlesquers (return) 9-11; fair burlesque; good business. Innocent Maids 20-22 canceled. LUCIEN A. SOWARD.

**URBANA.**—CLIFFORD THEATRE (Edward Clifford, mgr.): His Majesty and the Maid 14; excellent production; fair house considering blizzard for opposition; the star, Mary Emerson, proved herself very clever actress; support and scenery all that could be desired. Her Only Sin 17. Du Vries Stock co. 20-25. WILLIAM H. McGOWN.

**EAST LIVERPOOL.**—CERAMIC THEATRE (Edward L. Moore, mgr.): Corse Payton Stock co. 6-11; packed houses, in Queena, Thelma, New Magdalen, Only a Farmer's Daughter, Over the Hills to the Poor House, Man from Montana, Great Safe Robbery; good co. Field's Minstrels 15. Sin of Temptation 17. Ninety and Nine 18. Drummer Boy of Shiloh (local) 20-22. Hot Old Time 23. Human Hearts 24. Sultan of Sulu 25.——NEW GRAND OPERA HOUSE: Why Girls Go Wrong 8; very poor performance; small house. Heart of Texas 11; fair performance; small house.——ITEM: New Grand Opera House closed permanently 11 and will be remodeled by owners for roller skating rink. House was built in 1894 and has been great money maker until this season.

**AKRON.**—NEW COLONIAL THEATRE (U. S. Hill, bus.-mgr.): Our New Minister 11; first-class co.; fair audience. Eva Tanguay in Sambo Girl 15 canceled; co. affairs in hands of receiver. Why Girls Go Wrong 16. Madame Schumann-Heink in Love's Lottery 18. Ninety and Nine 24. Isle of Spice 25. Primrose's Minstrels March 2. Pit 3. Prince of Pilsen 4.——GRAND OPERA HOUSE (W. A. Albaugh, mgr.): Wedded and Parted 8-11; co. and attendance medium. Sin of Temptation 13-15 satisfied fair business. From Rags to Riches 16-18. Ragged Hero 20-22.

**CANTON.**—GRAND OPERA HOUSE (M. C. Barber, mgr.): Under Southern Skies 8; good play; enjoyed by good house. Hiawatha 9; very poor play; disgusted very small house. Maid and Mummy 10; crowded house disappointed in play. On Bridge at Midnight 11; well filled houses; pleased. Down by Sea March 1. Pit 2. Primrose's Minstrels 3. Betrayed at Altar 4. Prince of Pilsen 6. Minister's Sweethearts 8. Daniel Sully 13. All star cast in Two Orphans 15. Seminary Girl 18. Mama's Papa 25. Babes in Toyland 28, 29. Girl from Kay's 31.

**SALEM.**—GRAND OPERA HOUSE (Smith and Fonda, lessees and mgrs.): Sam Du Vries Stock co. 6-11; best repertoire co. of season; vaudeville portion excellent. Plays: Struggle with Life, Russian Cruelty, Mother's Sacrifice, Night Before New Year's, Reaping the Harvest, Ten Nights in Bar Room, King of Tramps; attendance after opening night very unsatisfactory. Miss Bob White 14 pleased; would have given better satisfaction with larger orchestra than three pieces. Human Hearts 17.——ITEM: Roller and ice skating fads are hurting business very much here.

**SPRINGFIELD.**—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Bertha Galland in Dorothy Vernon 7; work of star and co. most creditable; thoroughly appreciated by fair patronage. Humpty Dumpty 11; good business. Escaped from Sing Sing 13; performance fair; very light business. Madame Schumann-Heink in Love's Lottery 14; capacity tested by fashionable audience; delighted by excellent singing of star and co. Eva Tanguay in Sambo Girl 15. Buster Brown 16. Her Only Sin 18. Thomas Q. Seabrooke in Billionaire 21.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (George W. Bowers, mgr.): Human Hearts 8; streets and pavements one solid cake of ice, with a downfall of sleet and rain, yet co. played to $400 house at that; beat it if you can, and this, too, at the fourth presentation of the play at this house. Miss Bob White 13; capacity; 1,130 paid admissions at advanced prices; most excellent presentation. Two Johns 16. Why Girls Go Wrong 20. Fabio Romani 25.

**NEWARK.**—AUDITORIUM (Johnson and Matthews, mgrs.): Miss Bob White 7; large house; co. only fair. Bunch of Keys 9; business fair. Wayward Son 10; good house. Richard Carle, with excellent co., in Tenderfoot 11; good business. Le Mondo (hypnotist and magician) 13; fair business. Madame Schumann-Heink in Love's Lottery 15; advance sale indicates packed house at increased prices. Out of Fold 17. Uncle Josh Spruceby 18. Field's Minstrels 20.

**YOUNGSTOWN.**—OPERA HOUSE (Peter Rice, mgr.): Game Keeper 9 pleased big business. Hiawatha 10; good business; satisfaction. Field's Minstrels 11; capacity; first-class performance. On Bridge at Midnight 13; fair business and performance. Old Clothes Man 17. Human Hearts 18. Factory Girl 22. Two Johns 25. Ragged Hero 27. The Pit 28. Two Orphans March 16.——PARK THEATRE (Frank Burt, lessee): Bennett-Moulton co. 13-18.

**HAMILTON.**—JEFFERSON (Tom A. Smith, mgr.): Her Only Sin 11; satisfactory performances; good business. Humpty Dumpty 12 pleased good houses. Bertha Galland in Dorothy Vernon 14; fair business; co. good. Race for Life 16. Buster Brown 17. Trip to Egypt 19. Sign of Cross 20. Field's Minstrels 21. Two Merry Tramps 22. Barney Gilmore 23. Fortune Teller 24. Old Arkansaw 25. Mary Emerson 26. Prince of Pilsen 27.

**ZANESVILLE.**—THE WELLER (J. G. England, mgr.): Miss Bob White 8; fair house; pleased. Our New Minister 9; large, appreciative audience. Fortune Teller 10; delighted capacity. Wayward Son 11; topheavy house; good performance. Human Hearts 14; business and co. fair. Under Southern Skies 15. Ninety and Nine 17. Out of Fold 18. Other Girl 21. Peggy from Paris 22.

**UHRICHSVILLE.**—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Katzenjammer Kids 9; good house and performance. Sam T. Jack's Burlesquers 11; full house; performance very good. Two Orphans 14. Under Southern Skies 17. Gertrude Roberts co. 20-22. Betrayed at Altar 24. Down by Sea March 2. Two Merry Tramps 4. Little Homestead 7. Uncle Hez 9.

**GREENFIELD.**—OPERA HOUSE (Allen and Cole, mgrs.): Wilbur Mack co. 6-11 in Under a Shadow, Grit the Newsboy, Mr. West from the East, Gambler's Sweetheart, Two Orphans; co. good.; business medium; owing to fact that Mr. West from the East was played three different times when other plays were announced caused some dissatisfaction. Elks' Minstrels 17, 18. Old Arkansaw 20.

**SANDUSKY.**—GRAND OPERA HOUSE (Singler and Smith, mgrs.): Buster Brown 7; packed house; everybody pleased. Old Clothes Man did well 11. From Rags to Riches 15. Vogel's Minstrels 17. Eugenie Blair 20. Under Southern Skies 22. Sign of Cross 25. Why Girls Go Wrong 28. Fabio Romani March 6. Chinese Honeymoon 9. Harrison J. Wilfe 13.

**FINDLAY.**—MARVIN THEATRE (L. H. Cunningham, mgr.): Maid and Mummy (return) 7; good business; decided hit of season. Buster Brown 10; good business; co. composed of poorest voices and homeliest chorus we have ever seen. York State Folks 13; co. missed their engagement by not arriving until 9 and two hours needed to set stage. Sherlock Holmes 15. Peggy from Paris 16. Vogel's Minstrels 18.

**PIQUA.**—MAY'S OPERA HOUSE (Charles H. May, mgr.): Bertha Galland in Dorothy Vernon 10; excellent performance; stage settings and costumes very appropriate and of high quality; deserved better patronage. Neville Stock co. 13-18 opened with Girl of the Slums to good business. Other plays: Forsaken, Resurrection, Du Barry, Dynamiters, Hell's Kitchen. Field's Minstrels 22.

**LIMA.**—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): On the Bridge at Midnight 8 pleased fair house. London Gaiety Girls 9 canceled. Buster Brown 11; good co; excellent business. Bertha Galland in Dorothy Vernon 13; excellent co.; pleased small house. York State Folks 14; good co. and performance; light house. James J. Corbett in Pals 16. John W. Vogel's Minstrels 20. Her Only Sin 22. The Beauty Doctor 28.

**MASSILLON.**—NEW ARMORY (G. C. Haverstack, mgr.): Bennett-Moulton co. 6-11 closed with Belle of Virginia. Side Lights of New York; large and well pleased audiences. Game Keeper 13; poor house; fair co. Human Hearts 15 pleased fair audiences. Why Girls Go Wrong 18. Romeo and Juliet 21. Old Clothes Man 22. Down by Sea 28. Little Homestead March 9. Arizona 17.

**GREENVILLE.**—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Peck's Bad Boy Jan. 31 pleased packed house. Margaret Neville co. opened 6-11 to S. R. O. in Leah the Forsaken. Other plays: Girl of Slums, Resurrection; good satisfaction and business. Mary Emerson in His Majesty and the Maid (return) 15.

**CAMBRIDGE.**—COLONIAL THEATRE (Hammond Brothers, mgrs.): Miss Bob White 9; large attendance; well pleased. Our New Minister (return) 10; good attendance; fine performance. Bennett-Moulton co. 13-18 opened in Daughter of People to large house; very good co.; specialties very pleasing. Adelaide Thurston 20. Peggy from Paris 21.

**BELLAIRE.**—COLUMBIA THEATRE (Ed L. Moore, mgr.): My Wife's Family 6; good performance; big business. Sin of Temptation 11; fair co.; good houses. 'Way Down East 13 delighted good audience; fine performance. Field's Minstrels 16. Two Johns 18. Human Hearts 22. Little Homestead 25. Peggy from Paris March 1.

**ALLIANCE.**—OPERA HOUSE (Smith and Fonda, mgrs.): Katzenjammer Kids 10; good house; well pleased. Romeo and Juliet 11; deserved better business. Du Vries Stock co. opened 13-18 to packed house. Plays: Struggle with Life, Night Before New Year's, King of Tramps, Human Hearts 20. Two Johns 24. Factory Girl 27. My Wife's Family 28.

**BOWLING GREEN.**—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Eugenie Blair in Her Second Life 8; good performance; fair business. Out of Fold 11; good performance; light houses. Bertha Galland in Dorothy Vernon 15. My Friend from Arkansas 20. After Midnight 21.

**STEUBENVILLE.**—GRAND (C. W. Maxwell, mgr.): Miss Bob White 11; packed houses; co. good. Sam T. Jack's Burlesquers 13; satisfactory. 'Way Down East 14; co. and performance excellent. Field's Minstrels 17. Two Johns 20. From Rags to Riches 22. Faust 25. Sign of Cross 27.

**LANCASTER.**—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Fortune Teller 9; large and cultured audience; very well satisfied. Old Arkansaw 15; medium audience; fair performance. Bennett-Moulton co. 20-22. Mary Emerson in His Majesty and the Maid (return) 23.

**NILES.**—NEW VERBECK THEATRE (Verbeck Amusement Co., gen. mgrs.; W. G. Cameron, local mgr.): Game Keeper 11 pleased good house; fair co. On Bridge at Midnight 14; good co.; pleased fair but appreciative audience. Germaine the Wizard 15. Sam T. Jack's Burlesquers 16.

**JACKSON.**—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Ruined Life 13; good show; fair house. Old Arkansaw 18.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Aristocratic Tramp 10; fair show; good house. Patten and Perry's Comedians 22. Quincy Adams Sawyer 25. Fortune Teller March 2.

**SALINEVILLE.**—K. OF P. OPERA HOUSE (Albert Weir, mgr.): When the Bell Tolls 8; good performance and co.; business poor, account bad weather. Jerry from Kerry 10; good business and performance; well pleased. Copley Sisters 21. Old Clothes Man 24. Little Homestead March 2.

**ATHENS.**—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): Old Arkansaw 8 pleased small house; disagreeable weather and counter attractions injured attendance. Ruined Life 14; fair business; performance mediocre. Aristocratic Tramp 17. Beware of Men 21. Jerry from Kerry 25.

**XENIA.**—OPERA HOUSE (C. L. McClellan, mgr.): 'Way Down East 7; S. R. O.; good co. Margaret Neville co. 9-11; fair houses and co. Humpty Dumpty 14; S. R. O.; good co. Faust 21. Fabio Romani 23. Two Orphans 27. Old Arkansaw March 2. Missouri Girl 13. Weary Willie Walker 21.

**COSHOCTON.**—SIXTH STREET THEATRE (Joe Callahan, mgr.): Miss Bob White 10; excellent performance; big business. Under Southern Skies 16. Field's Minstrels 18. Adelaide Thurston in Polly Primrose 21.

**MARIETTA.**—AUDITORIUM (L. M. Luchs, mgr.): Eben Holden 8; fair audience; good attraction. Fortune Teller 11; very large audience; fine attraction. Under Southern Skies 14. Tenderfoot 17. Out of Fold 22. Sultan of Sulu 24.

**IRONTON.**—THE MASONIC (B. F. Ellsberry, mgr.): Under Southern Skies 10 pleased large audience; splendid performance; scenery fine. Fisher and Walters co. 13-18 canceled. Peggy from Paris 25. At Old Cross Roads March 2.

**NELSONVILLE.**—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): 'Way Down East 10; packed house; pleased. Fortune Teller 13; good house; fine production; excellent co. Old Arkansaw 16. Out of Fold 20. Two Merry Tramps 25.

**TIFFIN.**—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Maid and Mummy 8 (benefit of stage hands); big business; satisfactory performance. Peggy from Paris 15; full house; well pleased.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (Thompson and Whitehill, mgrs.): Humpty Dumpty 9; fair co.; partly pleased; good business. Two Orphans 14 canceled.

**CIRCLEVILLE.**—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Strollers 8 delighted large audience. Old Arkansaw 14 pleased small audience. Humpty Dumpty and Black Dwarf 16.

**MARION.**—GRAND OPERA HOUSE (C. E. Perry, mgr.): Hiawatha 8; light house. On Bridge at Midnight 9 pleased light house. Buster Brown 15. Uncle Josh Spruceby 22. Her Only Sin 24.

**CARROLLTON.**—GRAND OPERA HOUSE (Two Kemerers, lessees and mgrs.): Patton and Perry's Jerry from Kerry 11 delighted largest and most fashionable audience of season.

**NEWCOMERSTOWN.**—CITY OPERA HOUSE (E. E. Heskett, mgr.): Wayward Son pleased fairly well 8. Jerry from Kerry 13; well pleased audience. Rotchie (magician) 21.

**CANAL DOVER.**—HARDESTY'S THEATRE (W. H. Cox, mgr.): When the Bell Tolls 11; good house and performance. Under Southern Skies 18. Wilbur Mack Stock co. 23-25.

**GALLIPOLIS.**—THEATRE (J. M. Kaufman, mgr.): Missouri Girl 8; fair business; inclement weather. Kerry and Jerry 25. Innocent Maids March 1. Fortune Teller 6.

**CORNING.**—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Little Homestead 9; good business; pleased. Uncle Josh Spruceby 17.

**NEW LEXINGTON.**—SMITH'S THEATRE (T. J. Smith, mgr.): Bunch of Keys 8; fair business. Ruined Life 15. Leah the Forsaken 20.

**NORWALK.**—GILGER THEATRE (W. G. Gilger, mgr.): Buster Brown 8; S. R. O. Katzenjammer Kids 14; fair business. Miss Bob White 16; S. R. O.

**VAN WERT.**—AUDITORIUM (C. B. Pearson, mgr.): His Majesty and the Maid 10; excellent co.; good house. Buster Brown 14 pleased well; capacity.

**FREMONT.**—OPERA HOUSE (Heim and Haynes, mgrs.): Vogel's Minstrels 16. Our New Minister March 2.

**FOSTORIA.**—ANDES OPERA HOUSE (H. O. Campbell, mgr.): Our New Minister 17.

## OKLAHOMA TERRITORY.

**OKLAHOMA CITY.**—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Arizona 8 pleased large audience. Allison Stock co. opened 12-14 in All Comforts of Home; fair business. Marie Wainwright 15. Bessie Toone in Iris 17. Grimes' Cellar Door 18.

## OREGON.

**PENDLETON.**—FRAZIER'S THEATRE (K. J. Taylor, mgr.): Two Little Waifs 4, 5; fair houses; good co. Over Niagara Falls 14. Charles B. Hanford in Don Caesar de Bazan 16.

**SALEM.**—GRAND OPERA HOUSE (John F. Cordray, mgr.): Soldiers of Fortune 4; excellent co. and house. Joseph Murphy in Kerry Gow 7; good co. and business. Professor Nye (hypnotist) 9; excellent.

**LA GRANDE.**—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Two Little Waifs 7; packed house; excellent co. Over Niagara Falls 15.

## PENNSYLVANIA.

**MAHANOY CITY.**—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): M'liss 11; two good houses; failed to please. Old Point Comfort 15 canceled. Grace George in Abigail 17 canceled. Wilton Lackaye in Pit 18. Mummy and Humming Bird 21. Gunner's Mate 22. Thou Shalt Not Kill 24. Twentieth Century Moving Pictures 25. Under Southern Skies March 1. Mama's Papa 2.——ITEMS: Building operations of Tamaqua's new theatre commence when weather moderates; will be brick; three galleries; capacity 1,100; cost complete $50,000. Promoter McGinty says will be ready for next season and will probably be leased to booking circuit.—Ferguson Theatre, Shenandoah, sold to O'Hara Brothers, liverymen, for $45,000. New owners will spend several thousand dollars remodeling and improving inside and out.—Manager Quirk, of Grand, has chartered special train for distant patrons to The Pit 18.

**HARRISBURG.**—GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Cook-Church co. closed 6-11 with excellent business. Why Girls Leave Home 13-15; strong play; good co.; very good business. James Boys in Missouri 16-18. Aubrey Stock co. 20-25. King Comedy co. 27-March 1.——LYCEUM THEATRE (Reis and Appel, owners; Joseph Frank, local mgr.): David Higgins in His Last Dollar 10 pleased fairly good house. Grace George 13; excellent co.; pleased fair audience with Abigail. E. H. Sothern and Julia Marlowe drew fine business with Romeo and Juliet 14; excellent performance. Eben Holden 16. Montgomery and Stone 17. Mummy and Humming Bird 18. At Old Point Comfort 20. Lulu Glaser 22. Joseph Hart and Carrie De Mar 25. Billionaire 27. Ezra Kendall 28. Under Southern Skies March 1. Eva Tanguay 4.

**SHENANDOAH.**—THEATRE (Arthur G. Snyder, lessee): Hooligan's Troubles 9; fair business. Denver Express 10; good house. Parish Priest pleased fair audiences 11. M'liss 13; good business. Dora Thorne 14; crowded house. Holy City 18.——ITEM: O'Hara Brothers, liverymen, undertakers and large real estate holders here, purchased theatre from P. J. Ferguson 13, and have engaged architect to remodel buildings in time for next season. Work will be begun as soon as lease of A. G. Snyder, the present manager, expires June 1, 1905. Theatre will be enlarged, all new scenery added, new and more commodious dressing rooms constructed, additional exits opened, and when completed will compare favorably with those in larger cities.

**ALLENTOWN.**—LYRIC THEATRE (Mishler and Worman, mgrs.): Grace George's new play received initial production 8 before representative audience that filled house; play, although very strong, is most enjoyable one; Miss George's portrayal of modest New England girl was sincere and appealing. Al. H. Wilson in Watch on the Rhine 9; large and well pleased audience. Village Parson 11; good houses; ordinary co. Holy City 13; satisfactory performance; very fair patronage. Wizard of Oz 14; greatly enjoyed; overflow house. Eleanor Robson in Merely Mary Ann 15; excellent co.; very appreciative audience. Little Outcast 18. Typewriter Girl 20. Ezra Kendall 22. Real Widow Brown 25.

**UNIONTOWN.**—WEST END THEATRE (Harry

(*Continued on page 24.*)

# IN OTHER CITIES.

(*Received too late for classification.*)

## MILWAUKEE.

Large audiences attended the excellent performances of The County Chairman at the Davidson Feb. 12-15. Theodore Roberts and George Thatcher scored hits, and the remainder of the co. did pleasing work with the material in hand. The Sho-Gun 16-18. Al. Leech and the Three Rosebuds 23-25.

Darkest Russia held the interest of a large audience at the Academy 13, and the Thanhouser co. did full justice to the play. James Durkin, Edith Evelyn, Albert Brown, and Lee Baker carried the principal roles successfully. Two Little Sailor Boys 20-26.

Happy Hooligan pleased large audiences 12 at the Alhambra. Some new material has been injected into the performance, and a competent cast of entertainers worked hard in the farce. Mason and Mason 19-25.

The Russell Brothers appeared in their piece, entitled The Female Detectives, at the Bijou 12 to crowded houses. The performance went well, and the stars both received hilarious applause. For His Sister's Honor 19-25.

A most successful benefit was given Elise Kramm at the Pabst 12, the house being filled to overflowing with friends and admirers of the talented young actress. Das Milchmaedchen von Schoeneberg was the play presented by the Wachsner co. Traumulus will be given 15, and Die Haubenlesche 19. Blanche Bates will appear at the Pabst 23-25.

Alf. Holt is back home after an absence of over a year, during which time he has played the principal European cities. He will remain two weeks and again take up his vaudeville bookings, opening at Chicago. CLAUDE L. N. NORRIE.

## SALT LAKE CITY.

With its ultra-English lord and its humorous situations, The Earl of Pawtucket drew full and pleased houses at the Salt Lake Theatre 9-11. The co. is good, being so well balanced as to cut in on the honors of the star, Lawrance D'Orsay. Jane Peyton as Harriet Fordyce looked good to me, reminding me very much of our much admired but unfortunate Georgia Cayvan, once the idol of society here. The scenery is very fine. The play will be good for a future run here. Ben Greet's Players in Everyman 16-18.

The Grand Theatre has been dark the entire week. Ward and Wade's Minstrels 13-15. C. E. JOHNSON.

## ST. PAUL.

William A. Brady's production of Girls Will Be Girls opened at the Metropolitan for a week's engagement 12. Al. Leech, of vaudeville fame, is strongly featured as a comedian of high order, but falls somewhat short of the title. With Sunday night audiences he makes an undoubted hit, but the other six days, when the better class attend, laughs are not as frequent. As a burlesquer Mr. Leech ought to do well, but as a first-class comedian in a first-class house he is out of his element. The Three Rosebuds, played by Norma Mendia, Gladys Claire, and Christine Cook, are good, especially in their vocal work. Lillian Bayer is very pleasing. Miss Bayer and Winfred Young were enthusiastically received in their rendering of the song "That Little Girl Is You." The chorus is the redeeming feature of the production.

## THE LONDON STAGE.

### Theatrical Business Dull—A Maker of Men—The Lady of Leeds—Notes.

(*Special Correspondence of The Mirror.*)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, Feb. 4.

I regret to have to inform you that there has been a very heavy slump in the metropolitan theatres and music halls this week. Of course, the initiated in such matters always expect a drop in business immediately after the holidays, and the pantomimes feel it first because of the return of the youngsters to their respective schools or colleges. This time, however, the slump has affected all sorts of shows, comedy, musical comedy, dramatic and so forth, even of the most fashionable type.

I have to chronicle only two play productions at the West End. One, a little one, was excellent and worthy of all praise. The other was four acts long—and almost three acts too long, for it was nearly all talk and no action. The first-mentiond play was a one-act comedy-drama entitled A Maker of Men, and was the work of Alfred Sutro, author of that real London success, The Walls of Jericho, at the Garrick. Like that play, Sutro's smaller one deals with the ethics, as it were, of home life. It deals with the disappointment of a bank clerk (who is married and has three children) at not being appointed to a certain position in his bank—a post which means £600 per annum to him instead of £300, for the wife and boys whom he so dearly loves and has toiled for so devotedly. His disappointment, sandwiched with much very natural bitterness at his being "passed over," is soothed by his loving and courageous wife (The Maker of Men) in one of the most natural scenes seen of late upon our native stage. A Maker of Men, which forms the frontispiece to Lady Windemere's Fan at the St. James, is beautifully played by Grahame Browne as the husband and especially by Edyth Olive as the noble-hearted wife. Being a really natural and helpful little piece, of course the superior or sniffy critics have, in their high-toned notices, poured contempt upon it as unreal. By which, of course, they mean un-Ibsenic.

The other play, the four-act one, was entitled Great Friends, and was the work of G. S. Street, who, although one of the smartest of our essayists and storytellers, has not yet shown that he possesses sufficient dramatic constructive skill to write a play withal. Great Friends showed how a certain betrothed swell neglected his *fiancée* to become a "philander" (as Bernard Shaw would say) around a certain society lady who ought to have known better than to encourage him. The whole story was not only tame, but tamely interpreted by the players, at all events at the Stage Society's Monday show of the piece. I don't know how they got on at their Sunday night show, because I didn't go. I have quite enough playgoing to do all the week, thank you, without going in for it on Sundays, much as I love the drama. Street's dialogue was, of course, smart and epigrammatic, as one might expect from him. But, of course, dialogue is not enough in these matters.

There is little, if anything, else to chronicle except the continuation of the newly awakened Repertoire Theatre craze—a thing which is really helpful to kill theatrical business, for the earnest playgoer does not really know what some managers and faddists would be at.

I have to notify MIRROR readers of the following facts: That Du Barry drama of Richepin's, long in "active rehearsal" at the Savoy, was yesterday taken out of the said "active rehearsal" in order that Mrs. Brown-Potter might have it rewritten. In consequence of this rewriting decision Adapter C. H. E. Brookfield withdraw from the task of adaptation.

Feb. 11.

The heavy slump which I mentioned last week as having occurred in our theatres and our music halls has, I regret to say, increased tenfold this week. A week or two ago this unhappy state of things could be in some measure attributed (and rightly) to the severe cold snap which fell upon the metropolis and its far-reaching suburbs. Now, however—indeed for the past ten or twelve days—the weather has been comparatively Spring-like for the beginning of February, and indeed all sorts of outdoor exercises and pastimes appear to be prospering again. Undoubtedly over-competition as regards the number of theatres and music halls has helped to cause some of this slump. Such a huge place as the New Coliseum, for example, taking its twelve or fifteen thousand people daily with its four shows, must, of course, serve to deplete many a neighboring show. The Coliseum has certainly helped to reduce the takings of the London Hippodrome, which place not many yards away is in the same combine—namely, the Moss' Empires Limited. The dividends in this combine are a good deal lower just now than they were say half a year ago. Moreover, those two most popular West End variety shows, the London Pavilion and the Tivoli, have also had to suffer reduced dividends. Indeed, all around, certainly in the West End amusement circles, business has been very bad; and where over-competition is not the cause of this depreciation extreme faddism on the part of certain managers has been to blame.

With regard to the still severer slump in this especial week, it is no use disguising the fact that this is in a great measure due to the beginning of the so-called revival meetings of your citizens Torrey and Alexander. These two doubtless sincere, but certainly eccentric, missioners started last Saturday at the Albert Hall, a building which can seat between eleven and twelve thousand with considerable ease. Up to last night over 110,000 people had attended the week's meetings, and I know that a great number of these were drafted, not from extreme Puritan circles, but from the mass of sight-seers and show-goers of London. On inquiring around concerning the theatres and the libraries (which are called libraries, perhaps, because they sell no books and only deal in theatre tickets), I found last night that a corresponding decrease in the purchase of seats for the West End theatres had occurred throughout the week.

There is little to chronicle in the way of new theatrical productions. Owing to squabbles here, recastings there and postponements somewhere else, we have, in fact, only had one production this week. This was Captain Marshall's new farcical romance, The Lady of Leeds. When I tell you that the story of this is molded upon that of the late Lord Lytton's drama, The Lady of Lyons (so full of powerful situations and of pulingly sentimental dialogue), you will at once guess that there is scope for hearty mirth. Of these opportunities the gallant Captain has availed himself, for the most part, plentifully and sensibly. Here and there he has missed a chance or two, and altogether his travesty has not yet that full-in-the-mouth fun which the late Henry J. Byron extracted from the old play in his excruciatingly comic burlesque, The Lady of Lyons, Married and Settled. Still The Lady of Leeds being for the most part comic and always clean (not too common a combination in these days), your Gawain gives it welcome, and hopes to find by next week that certain somewhat obvious improvements have been made.

The Claude Melnotte of this piece is a restaurant waiter, who having won a little money has lost it all at some Monte Carlo gaming tables, and is on his way back stony-broke, when a couple of comic scoundrels lure him on to a plot to fascinate and to marry the rich but somewhat vulgar woman who gives her name to the play. As in Mr. "Bulwig's" highfalutin' drama, the chief scoundrel has been rejected by the said proud parvenu. When I tell you that droll little Weedon Grossmith plays the modern Melnotte, and that the highly humorous rising actress, Nancy Price, enacts the character of the new Pauline, you will understand readily that the audience have a thorough chance of enjoying themselves. When the above indicated improvements have been made, and when perhaps the fair Nancy is perhaps a little more at home in her character, I shall hope to revert to this amusing piece.

Please receive (per the boat that carries this epistle) one of the most delightful and most clever of English actresses—namely, Ellis Jeffreys—who, with her handsome husband, Herbert Sleath, are embarking to start a three years' engagement (of thirty weeks per year) with Citizens Liebler & Co.

The forthcoming dramatic events include the following: Sydney Grundy's two-act comedy, The Diplomatists, and a play called A Case of Arson (with the Dutch actor, De Vries), are due at the Royalty to-night. Next Tuesday Frank Curzon is to revive Our Flat at the Comedy, with Willie Edouin in his original part. On the 21st the said Curzon will produce Carton's new comedy, Mr. Hopkinson, at the Avenue.

To-night will see the last of a mad experiment at the Lyceum. That new music hall (as it now is), which has been run since Christmas by Thomas Barrasford, has been allowed by him to be taken over by the *Daily Mirror*, who issued statements broadcast to the effect that they intended to run that house with "wholesome show with fair prices, and without any wearisome waits." Which statement seems to imply that Manager Barrasford has not been doing his duty in this regard. He, however, did not see it in this light, and so this ha'penny pictorial paper (of the big and busy Harmsworth combine)) started its one week's theatrical management on Monday by giving a couple of free matinees, forsooth. These were of the same kind as that historic free show with which the *Daily Express* recently ruined Olga Nethersole's production of Mrs. Craigie's comedy The Flute of Pan at the Shaftesbury, which has remained closed ever since. The *Daily Mirror* contrived to get all sorts of leading people, such as George Alexander, Seymour Hicks, James Welch, and your Gibson Girl, Camille Clifford, to give shows free gratis and for nothing. Of course, anybody can run a show on these lines, and such proceedings are not likely to reduce the present slump. I am afraid that the experiment will prove harmful to Manager Barrasford, in spite of the fact that the *Mirror* and the other journals in its combine, have declared in print that this ridiculous experiment, mixed up with the merest of variety shows, has "restored the ancient glories of the Lyceum." If this isn't an insult to Sir Henry Irving, who made this theatre the finest dramatic temple in all Great Britain, I should like to know what is. What do you say? GAWAIN.

## EDWARD F. GOODWIN DEAD.

Edward F. Goodwin, brother of Nat C. Goodwin and for many years a member of the theatrical profession, died in East Milton, Mass., on Feb. 17, of heart disease. He was born in Boston in 1864.

Mr. Goodwin was a member of the stock company at the Boston Museum in the days of Warren, Wilson and McCullough. In 1885-86 he was in the support of Nat C. Goodwin. Among other roles he appeared as Mickey Bucbaze in The Skating Rink at the Standard Theatre on Nov. 23, 1885, and Sir Rowland Trenchard in Little Jack Sheppard, produced at the Bijou Theatre on Sept. 13, 1888. Besides the four years altogether in which he appeared in leading parts with his brother Nat he was for one season with Fanny Rice. He retired from the stage six years ago. It was expected that the funeral would take place on Monday afternoon at the home of his father, Nathaniel C. Goodwin, where he died.

The funeral took place Sunday afternoon from his father's home in East Milton, and was conducted by Rev. F. C. Anderson, of the Unitarian Church of Milton, being followed by burial in the Milton Cemetery. Outside of his brother and a few members of his company, the theatrical profession was not represented.

## ACTORS' CHURCH ALLIANCE NEWS.

Mr. and Mrs. Corliss Giles (Helaine Hadley) entertained the Rev. William Howard Falkner, president of the Baltimore Chapter, at dinner during their engagement in Quincy Adams Sawyer in that city last week.

The Providence, R. I., Chapter met the evening of Feb. 10, at which time it was decided to have a headquarters in that city at room 523, Butler's Exchange, where on Sunday afternoon the members would be pleased to welcome the members of other chapters from two o'clock on. Mrs. F. Vernon Wilson was formally elected assistant secretary and made a committee of one by the president, the Rev. Mr. Aucock, and the secretary, Percy B. Gibson, to notify the different chapters.

## A STOCK CIRCUIT.

A dispatch from Minneapolis says that according to the plans of Dick Ferris, lessee and manager of the Lyceum Theatre, Minneapolis, Seattle will be a member of a circuit of seven playhouses which he and men back of him will establish within a year. Other cities proposed are Portland, Kansas City, Des Moines, St. Paul, Minneapolis and Winnipeg. It is the intention of the syndicate, it is said, to lease or build theatres in each of the cities. Seven stock companies will provide amusements. Each will play two or three weeks in one city. Mr. Ferris will begin putting his plans in operation immediately after the close of the present local season.

## DEATH OF LOUIS WINTER.

Louis Winter, son of William Winter, the dramatic editor of the New York *Tribune*, died at Mentone, Cal., on Feb. 17. He was a graduate of Brown University with the class of '95 and was a member of the Delta Kappa Epsilon fraternity. He had a decided literary talent and had written considerable for college publications. He had been suffering from locomotor ataxia for a long time and his death was not unexpected. His sister and mother were with him at his death. He leaves two children.

## THE LAMBS GAMBOL.

The Lambs Club held its mindwinter gambol Feb. 19 at the club house. Sixty guests were present. A burlesque of The Music Master, called The Music Mister and written by Edgar Smith, and a parody by Rupert Hughes on Leah Kleschna, called Leah the Professional, were enjoyed, as well as a sketch by E. E. Rose, called When a Man's Old.

## THE STOCK COMPANIES.

Among the members of the Columbia Stock company, Portland, Ore., who recently appeared in Ouida's Moths of Society was Mrs. John T. Raymond. Mrs. Raymond needs no introduction to theatregoers, but it had been some time since she last acted, and she was quite a stranger in Portland. She gave a fine portrayal of the adventuress, Duchess de Sonnaze, and continues with the company.

Harry Corson Clarke has engaged Arthur Hill, Edward Clisbee, C. S. Ruble, Gertrude Phelps and Frank Carlisle for his Salt Lake stock season.

George S. Loane joined the Mortimer Snow company recently, opening in Romeo and Juliet, was handed the juvenile part in Resurrection Thursday morning at 11 A.M. and went on and played the part at 2.15 without missing a line.

Cameron Clemens has recovered from his long and serious illness and has joined the American Stock at the Columbia Theatre in Brooklyn.

The Players' Stock company, Bush Temple, Chicago, revived Romeo and Juliet last week and an excellent production of the famous old tragedy pleased large houses. Charles Balsar's Mercutio met with marked approval, particularly his finished reading of the Queen Mab speech and his death in the fourth act.

Ralph Kellard, who was with the stock company at the Columbia Theatre, Brooklyn, the early part of the season, has been engaged by Mrs. Spooner for the Spooner Stock company at the Bijou Theatre and opened last week as Lionel de Waudhomme in Frances Aymar Matthews' Joan of Arc.

## AFTERMATH OF THE CASINO FIRE.

Much discussion and inquiry has been raised by city officials and others since the Casino fire on Feb. 11 as to the safety of New York theatres. Mayor McClellan, District-Attorney Jerome, Fire Chief Croker, and Health Commissioner Darlington differ widely in opinion in this matter and as to the best way to correct any defects in theatre construction that may now exist. Fire Chief Croker soon after the fire appeared in print with the declaration that there are at least ten theatres in the city which are unsafe and should be closed. He also suggested the creation of a Board of Safety for the inspection of theatres under the direction of an experienced fireman and a competent builder.

Dr. Thomas Darlington, president of the Board of Health, takes exception to this, and says he can state with absolute certainty that the theatres of New York are as safe as it is possible to make them under existing conditions. He says further, "The proof of this is in the fact that the insurance rate on New York playhouses has been materially reduced. It is also true that many of them would have to be rebuilt, as Chief Beggin of the Bureau of Combustibles says, to make them absolutely fire proof. The Iroquois Theatre in Chicago, where so many lives were lost, was fire proof, but the exits were at fault. Exits in New York theatres are now in good shape. If there are theatres in Manhattan in which there are dangerous conditions of which the Board of Health is unaware, I wish some one would make specific complaint to me."

Isaac A. Hopper, Borough Superintendent of Buildings, in a letter published in the February number of *The Public Inspector*, says: "At the time of this writing (Jan. 14) all of the theatres and hotels in Manhattan are safe, in so far as the building laws are concerned."

On Feb. 14 Oscar Hammerstein, theatre manager and builder, sent a letter to Mayor McClellan asking him to put the statement of Mr. Croker that there were ten or a dozen unsafe theatres in the city to the test by appointing a number of committees, composed of prominent architects, civil engineers and builders, and former chiefs of the Fire Department, to examine every place of amusement and report to him their conclusions. Mr. Hammerstein considered that Mr. Croker's statement was an imputation that officials of the Building, Fire and Health departments had been negligent in their duties if such unsafe buildings do exist. If such conditions exist, then Mr. Croker, in the opinion of Mr. Hammerstein, would not need the assistance of District-Attorney Jerome, who for some time before the fire had been investigating several theatres and their conditions, for he would have the cooperation of every theatrical manager in the city. If a structure was constructed under a law permitting the use of wood in interior construction, the only way to remedy it now would be to have the city condemn it.

Dr. Darlington, of the Health Board, thought it somewhat odd that Mr. Croker should have reported all of the theatres safe at the inspection made just after the Iroquois fire, and now change his opinion. Dr. Darlington further stated that there was in his opinion only one theatre in New York that was, in a measure, unsafe. He also said that he considered the fire escapes and exits in the Casino adequate, and that he considered an "upstairs" theatre with plenty of exits safer than a ground floor house with fewer outlets through which the audience could pass in case of fire or accident.

Mayor McClellan held that in so far as he can see the proprietors of the theatres are doing all they can be forced to do in safeguarding their buildings and audiences. He says the building laws are not introactive.

After having talks on Feb. 15 with Fire Chief Croker, Dr. Walter Bensel, of the Health Department, and Herbert de B. Parsons, a consulting engineer, District-Attorney Jerome announced that he had engaged Mr. Parsons to make an investigation of several theatres which he believes are unsafe. He will make a report to Mr. Jerome as a possible basis for the action of the Board of Health or the Grand Jury, as Mr. Jerome may decide to use it. Mr. Jerome said that most of the theatres which he regarded as dangerous were second-story theatres, or those which had narrow or winding stairways leading to balconies and galleries. His influence, he said, would be cast with that of Chief Croker to prevent the Casino being repaired on its present lines. Mr. Jerome mentioned Lew Fields' new theatre as being in his opinion unsafe, from the fact that it had narrow stairs with five right angled turns, and nine turns altogether. Also that the electric lights were placed so low that he had to stoop to prevent bumping his head in passing out.

William R. Sill, the general representative for Hamlin, Mitchell and Fields, said that Fields' Theatre, which has been recently built, had been passed by various departments, such as the Health, Police, etc., and that it was practically entirely fire proof, and that a man wouldn't give $250 for all the wood in the house. He said that the theatre was as safe as any in the world, having twenty-eight exits and five doors opening into Forty-second Street.

On Feb. 16 Oscar Hammerstein, owner of the theatre mentioned by Mr. Jerome as unsafe, wrote the District Attorney a letter taking him roundly to task for his remarks. Mr. Hammerstein corrected Mr. Jerome in his views about the construction of the staircases and the low hung chandeliers. He said these had been constructed in accordance with the views of the best architects. He said that the longer and straighter a staircase in such a building the more danger of an accident, as the fall of one person on such stairs leads to the fall of every one behind. The staircases were made short and with several turns so as to prevent accidents, and the chandeliers were low so that a small person could turn on the gas in an emergency. He berated Mr. Jerome for not telling about the overhead water pipes and tanks, which turn on 10,000 gallons of water in an instant by a slight pressure, and other precautions against fire.

Mr. Jerome thinks it will take Mr. Parsons about a week to complete his investigations. He said if the theatres were found to be unsafe the Health Department could close them as public nuisances, or the District Attorney could proceed against them criminally on the same ground.

It has also been practically decided as to the form in which the Casino will be remodeled. One of the few points for which the famous playhouse has sometimes been criticised was in having its auditorium upstairs on the second floor. After a consultation with the owners, the heirs of the Bixby estate, through their representative, George Freifield, with the lessees, the Shubert Brothers, it is pretty certain that when the Casino again opens its doors to the public the orchestra chairs and the stage will be found on the ground floor, and the theatre, while preserving its artistic Oriental decoration, will have been made thoroughly fireproof. While nothing positive can be said until the insurance experts have made their report, consultations have already been held with Francis H. Kimball, the original architect, and several others regarding the scheme of reconstruction. With two shifts of men it is estimated that the work of lowering the stage and orchestra will take about three months. With an extra force it could be accomplished in much less time.

Acting Fire Commissioner Churchill in his investigation of the theatre after the fire said that as far as fire appliances are concerned the Casino was perfectly equipped. There are twenty-six exits to the Casino. In the twenty-three years since the house was built it has not been necessary to enter a single claim against the insurance companies. The building was erected before the present building and fire regulations went into effect.

## HIGH PRICES FOR SHAKESPEARE FOLIOS.

At the auction sale of the library of the late Arthur M. Knapp in Boston, Feb. 16, the interest centered in the sale of the second and fourth folios of Shakespeare. The second folio of 1632, with the Droeshout portrait, but with some leaves in fac-simile, was bought upon order for $429. The fourth folio had the Droeshout portrait with the verses beneath in fac-simile. The purchaser was Mr. Howe, a private collector, who paid $325 for it.

## DEATH OF J. M. HARDIE.

J. M. Hardie, theatrical manager and actor, who will be well remembered in America, where he appeared years ago with many well known stars, and later toured the country with Mrs. Hardie (Sara Von Leer) in melodramas, returned to England and became known as a most successful manager.

Mr. Hardie was born in Edinburgh, Scotland, in 1846. He came to America as a lad and went on the stage in San Francisco in 1867. He came to the Eastern States in 1872. Among his first New York appearances he played Lærtes to the Hamlet of Edwin Booth at the Lyceum Theatre on Nov. 20, 1876. He was in the cast at the metropolitan debut of Miss Oakdene at the Bowery Theatre June 22, 1877. When Our Boarding House was produced at the Grand Opera House in December, 1878, Mr. Hardie appeared as Walter Dalrymple. He supported Fanny Louise Buckingham in Mazeppa in 1877 at the Broadway Theatre. In 1879 he was in the support of John T. Raymond, appearing at the Grand Opera House as Rudolph in My Son, and as Col. George Selby in Colonel Sellers.

On April 1, 1880, he appeared as De Baradas in Richelieu with Edwin Booth at Booth's Theatre, and in the same engagement as Clarence in Richard III, and as the King in Hamlet.

On May 30, 1881, he appeared with the Hoey and Hardie combination at the Grand Opera House as Count Maurice de Lancey in A Child of the State, in which he did some forcible acting. He appeared in the same role at the Windsor Theatre in September, 1881, and was still playing it in the season of 1882.

On March 26, 1883, he appeared as George Fielding in Never Too Late to Mend with George Clarke at Booth's Theatre. During the same season he appeared in The Romany Rye at the Fourteenth Street Theatre. In March, 1884, he played at the People's Theatre as Jack Hearne in The Romany Rye, Sara Von Leer, the future wife of Mr. Hardie, playing the heroine.

In 1885, he, with his wife, formed the Hardie-Von Leer company, which presented A Brave Woman at the Grand Opera House and the Union Square Theatre and finally on the road. In April, 1888, they were playing On the Frontier at the Bowery, Third Avenue, the Thalia and Windsor theatres, and also during the fall and winter season. They toured with the piece, but had some pecuniary hardships. They also presented the piece in New York during the season of 1889 at Jacobs' Third Avenue Theatre.

It was shortly after this that Mr. and Mrs. Hardie went to England, where they were particularly successful in dramatic management. In 1892 they had three companies touring the English provinces, producing On the Frontier, The Fast Mail and McKenna's Flirtations. Perhaps their most successful venture in recent years was Two Little Vagabonds. Mr. Hardie was ill but a few days before his death. The interment took place at Liverpool, England.

## THE RIVALS BY AMATEURS.

Caps and gowns and college colors were much in evidence at the Carnegie Lyceum on Friday evening, Feb. 17, when the Normal College Dramatic Club gave a creditable performance of Sheridan's comedy, The Rivals, for the benefit of the Normal College Scholarship Fund. The club is composed of young women and the male roles in the play were filled by them, which fact but served to make the performance vastly more entertaining and interesting to the very appreciative audience.

But it must be confessed that of the young women who wore the trousers for the moment not one of them looked or acted as though she would fain wear them always. And no mere man ever took quite such strides or swore in such a sky-pitched voice. But, for all that, and the fact that three-cornered hats, which persisted in falling off in the midst of the most dramatic situations, were sometimes the cause of lines being forgotten, the girls made undeniably clever men. Among them dainty Jessie L. Fraser was like a miniature of "Fighting" Bob Acres, and she won round after round of applause and two bouquets as the manliest one of them all. May E. Wiley had an unusually good make-up as Sir Anthony Absolute and convinced everybody that when he thumped his gold headed cane and swore a big D—— in falsetto trouble was brewing.

Julia E. Drucker was a delightfully unconscious Mrs. Malaprop. She brought a laugh on her every appearance, without the aid of the hat pins which the girl men of the cast were always feeling for when their hats fell off. Lydia Languish could not have been more charmingly coquettish than in the person of Edna Smith. Marguerite Travis made a good bit of comedy from a small part, that of Fag. Captain Absolute, as played by Bertha B. Ellison, was a fascinating lover as well as a dashing soldier. Marguerite Sheldon brought out the wit in the Irish speeches of the gallant Sir Lucius O'Trigger. The rest of the excellent cast were: Faulkland, Florence Cornell; David, Mary Russell; Julia, Zerlina Franck; Lucy, Josephine Nivison. The play was repeated at a matinee performance on Feb. 18.

## FATE OF A JAPANESE ACTRESS.

Banto Tomasaburo, or Kimi Daudai, an actress from Tokio, Japan, 21 years old, who came to this country with her sister to perform at the St. Louis Fair, died suddenly on Feb. 15 at No. 29 West Thirty-sixth Street, where she was living. She was the daughter of a theatre proprietor in Tokio.

The dancing of the sisters had become a fad in New York, and they appeared constantly at entertainments in the homes of prominent social lights. Kimi Daudai, who had been suffering from the grip, went home worse on the night of Feb. 18, after appearing at a performance given at the Twenty-third Street Y. M. C. A. for the benefit of sick Japanese soldiers. She improved and on Feb. 14 went with her sister to dance at a house in Fifth Avenue. She became suddenly ill after returning home and died of heart failure at 5 o'clock in the morning.

She had become a popular favorite also with the Japanese residents of New York, who say her real name was Kimi Morita. Her funeral was held on Feb. 17 at Campbell's Chapel in West Twenty-third Street. The body rested in a white coffin and was surmounted by a bank of flowers.

Some of the people before whom the young actress had danced joined with members of the Japanese colony to make the funeral befitting the professional rank which the deceased had enjoyed in her own country. Besides raising a fund to defray the expenses of cremation, the return of her sister with the ashes and a burial in Japan, a fund has also been raised for the girl's mother in Japan.

## COHENS CONFUSED.

Just before the close of the second act of Leah Kleschna at the Manhattan Theatre last Thursday night an excited boy ran into the theatre and demanded that Mr. Cohen be summoned from the audience at once.

"His store's on fire," said the boy, when he was asked why he wanted Cohen, "and he's in the theatre with a lady."

The boy was told that Mr. Cohen could not be disturbed then, and he hurried away. When the act was over the ushers went among the audience asking Mr. Cohen to step out to the box-office.

According to Treasurer Samuelson, eleven Cohens appeared at the box-office within five minutes. Six admitted owning stores. The other five showed no interest in fires. The six storekeepers got their coats in a hurry and started away, each in a different direction. But all save one—probably the victim of the fire—came back.

## THE METCALFE CASE.

The case of James S. Metcalfe, of *Life*, against the Theatrical Managers, came up before Magistrate Poole for a second hearing on Feb. 21 at 2 P. M.

## ENGLISH PRESS OPINIONS.

### The Best Type of Journal.

*London (England) Playhouse.*

An excellent example of the best type of illustrated theatrical journal is THE NEW YORK DRAMATIC MIRROR. This paper contains every item of news concerning American plays and players, and is profusely illustrated throughout. The illustrations are quite above the average, and in the recent issue of the Christmas number is a particularly artistic little impression of Winter riding on horseback through a snowstorm. Besides other first-class reproductions from photographs of all the leading actors and actresses of the day there are many good copies from old masters which are interesting, among others being one of Mrs. Siddons delineated as the Tragic Muse (after Reynolds). It is a thoroughly artistic paper, not overcrowded with advertisements, but containing short stories as well as information invaluable to all members of the profession, and interesting alike to Americans and their neighbors on this side of the Atlantic.

### As Beautiful as It is Wonderful.

*Nomad's Weekly and Belfast (Ireland) Critic.*

Better late than never to have arrived at all, isn't it? Yet though anything savoring of Christmas is as much oph just now as is fresh salmon from a coffee stand bill of fare, I gladly spill some of Stephens' best blue-black in praise of the belated Christmas number of THE NEW YORK DRAMATIC MIRROR, which has just come my length. A big production, with quite as beautiful as it is wonderful. Them's my sentiments. Full from cover to cover with a bonanza of good things in the shape of prose, poetry and pictures. Before such an excellent number both as regards type and general turn out, certain of our magazine proprietors must assuredly confess that we have still much to learn from America. Mr. Stuart A. R. Conover, Trafalgar House, Leicester Square, W. C., is THE DRAMATIC MIRROR'S English representative.

### Interesting Contents.

*London (England) Clarion.*

I have received a copy of the Christmas number of THE NEW YORK DRAMATIC MIRROR, containing, for the price of 10 cents, 64 pages of portraits of American actors, stories, verses, etc. There is a caricature of Zangwill by Max Beerbohm; a page of pictures of "the good old Strand—London's Rialto;" a very interesting and profusely illustrated appreciation of Edwin Booth; reproductions of famous theatrical pictures by Reynolds, Hogarth, Lawrence, Gainsborough, etc.; a "love story" by Howard Paul, etc.

### Most Important and Interesting.

*London (England) Music Hall.*

On the whole, THE DRAMATIC MIRROR of New York is the most important and interesting publication devoted to the stage; and its Christmas issue is especially interesting and important. Our contemporary nowadays employs the method of increasing and embellishing the ordinary weekly issue; but it retains the accustomed price. We do not remember a better holiday number than that now in front of us. Its pictures and articles include many of especially European interest.

### Certain to Be Enjoyed.

*London Entr'acte.*

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a bright and interesting production. Many beautiful pictures of stage celebrities are given, and the reading matter is full of good things. They are certain to be enjoyed by readers of every class and degree.

### An Excellent Production.

*The Stage, London.*

An excellent production is the Christmas number of THE NEW YORK DRAMATIC MIRROR, with which is incorporated the usual weekly issue. It is full of interesting stories and is beautifully illustrated with portraits of the leading members of the American theatrical profession.

### A Wonderful Production.

*London Topical Times.*

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a wonderful production, chock full of interesting reading matter and pictures on a variety of topics connected with the stage.

## COMPANIES CLOSING.

Iris, in Denison, Texas, Feb. 7.

Glittering Gloria closed its season Feb. 18 in Norfolk, Va.

Margaret Daly Vokes will star in The Girl from Maine next season.

Jane Shore, at the Illinois Theatre, Chicago, Feb. 11.

Rachel Goldstein will close Feb. 25.

Waif's Paradise closed Feb. 18.

Ada Rehan will close her season March 9.

The Child Wife closed Feb. 18.

A Friend of the Family will close early in March.

Escaped from the Harem closed Feb. 18.

Silman, Page and Foley closed their Shakespearean company Feb. 11 at Lyons, N. Y. They will resume their tour April 24, presenting an elaborate production of Othello, with William Clifford in the title-role.

The Merry Shop Girls closed at Springfield, Mass., Saturday, Feb. 18. It started the season as Mr. Wix of Wickham. It is to be rewritten again and called The Girl from London, and will be given a big production with a new and large company at the Majestic Theatre, March 13. Most of the members of the company went to their homes.

## MUSIC NOTES.

Felix Weingartner, the distinguished Munich composer and conductor, directed the sixth public rehearsal of the Philharmonic Society in Carnegie Hall last Friday afternoon. Herr Weingartner added to the renown he won last season as a musician of rare distinction. He conducted his own second symphony.

The Church Choral Society gave its first recital in St. Bartholomew's Church, Feb. 8. Richard Henry Warren directed.

Eugene Ysaye, the Belgian violinist, was entertained at a dinner given by the Liederkranz Society in their club house, Feb. 12. Speeches were made by the president, H. B. Sharman; Victor Herbert, Walter Damrosch, Max Bendix, Richard Arnold, and H. E. Krehbiel. Ysaye played two solos most delightfully.

Fritz Kreisler and Josef Hofmann were heard in a joint recital in Carnegie Hall Feb. 12. A large audience seemed most appreciative of their artistic efforts.

The Philharmonic Society gave a magnificent concert under the direction of Felix Weingartner in Carnegie Hall, Feb. 14. Beethoven's Ninth Symphony was rendered very beautifully.

An interesting song recital was given in Boston Feb. 14 by Mattie Allen MacAdoo and Henry T. Burleigh for the benefit of the Atlanta University and the Calhoun Colored School. The compositions of Coleridge Taylor presented were weird and fascinating.

An operatic concert was given at the Hotel Belleclaire Feb. 15 to a large number of hotel patrons and guests in the beautiful Louis Fourteenth room. The following artists furnished a most entertaining programme: Andre Destamps, Olga Miller, Emma Hodkinson, and Hester Harthill. An aria from Die Waffenschmied, by Madame Miller; a selection from La Gioconda, by Andre Destamps, and the playing of Hester Harthill were especially to be commended.

At Steinway Hall yesterday afternoon a mysterious piano recital was given by Mlle. Nydia. The announcement was made that she was a pupil of the Paris Conservatory of Music and the Royal Academy of London. She was placed in a supposed deep trance, was blindfolded with a double thickness of cloth and placed at the piano. In this magnetic sleep or trance the "Professor," her husband, announced that she could see through the bandage and even through wood, so greatly was the power of sight increased. Many in the audience had brought their own music, some in manuscript form, all of which she played instantly and correctly. Besides this test persons in the audience were asked to write the names of selections and place them in envelopes. Each envelope was then placed on the piano before the performer (provided the Professor knew the music himself, otherwise he claimed he could not transmit it to her). Mlle. Nydia did not fail in a single instance.

The Boston Symphony Orchestra gave an attractive programme in Carnegie Hall Saturday afternoon. Eugen d'Albert played a piano concerto of his own that had never been heard previously in New York.

Signor Rivela and his band gave a concert in Carnegie Hall Feb. 19.

The People's Symphony Concert in Carnegie Hall Feb. 17 was well attended. F. X. Arens directed and made the usual explanations of the music. Hjalmar von Dameck played a violin concerto, written by E. Herrmann, a New York composer.

## MATTERS OF FACT.

Edith Evelyn and Lee Baker have been members of the Thanhouser Stock at Milwaukee for five years, playing leads and heavies, respectively, and will be disengaged after May 1. Their work with the Thanhouser company earned them a lasting reputation with Milwaukee playgoers.

C. Henry Jacobsen, who has put on the dances for some of the big productions for leading managers, has a dancing academy in the Auditorium Building, Wabash Avenue, Chicago, where he is prepared to receive pupils and instruct them in the latest terpsichorean gyrations.

Lawrence Grattan, who as a leading man is known from the Atlantic to the Pacific Coast, announces himself open for engagement. He should be addressed at Tyler, Tex.

The new Grand Theatre at Coffeyville, Kan., will be managed by J. B. Tackett, who is now booking the house for next season. He has some open time during the present season at the Auditorium.

Rights to the great Western territory for Quincy Adams Sawyer, one of the biggest Down East play successes, will be sold for two years by the Puritan Company, 211 Tremont Street, Boston, who will furnish the production complete. The piece can be secured on a cash basis only.

The "Beauty Band," a contrivance to enhance facial beauty, has just been placed upon the market by the Beauty Band Company, 135 West Thirty-sixth Street. It is claimed for this band that its usage will make one appear fifteen years younger.

Ogarita Hatfield and C. Hatfield, playing leads and characters, respectively, are disengaged and invite offers for combination, stock or repertoire. Their address is Omaha, Neb.

The Woods Litho Company, with offices at 121 West Forty-second Street, is prepared to quote exceptionally low prices on all kinds of pictorial lithograph work.

Oshkosh, Wis., is one of the best Sunday towns in the country and plays attractions for two performances a day at the Grand Opera House, where J. E. Williams is the manager. Sundays in March are open at this house.

"Success," care this office, wants a hustler with capital for next season for a piece now playing in New York.

The Donnelly and Hatfield Minstrels, which is to be one of the most meritorious organizations of its kind, wants boys for the drum corps to double singing or dancing. The tour of the company will be under the direction of Al. G. Field, and he should be addressed in care of the Courier Company, 214 West Forty-second Street.

Dorothy Vernon of Haddon Hall, a useful starring vehicle for Bertha Galland for several seasons, is now available for stock and is being handled by Sanger and Jordan, 1432 Broadway, to whom applicants should apply direct.

## OBITUARY.

Fanny Moran-Olden, a German soprano, who had gained eminence in her own country, and who was well-known in New York, died on Feb. 13 in a private sanitarium near Berlin, where she had been since October, 1903. She had been ill for a long time with a nervous and mental trouble. She was brought to the United States in the season of 1888-89 by Anton Seidl, and was very successful in German opera. She was Valentine in a performance of The Hugenots given at the Metropolitan Opera House on Nov. 28, 1889, and during her American season was heard in the roles of Isolde, Amneris, Brunnhilde, Donna Anna, Fidelio, and Elizabeth. She was the daughter of the late Dr. Tappenbaum, physician to the Grand Duke of Oldenburg. From 1878 to 1884 she was prima donna of the Royal Opera at Frankfort, and from 1884 to 1891 she sang at Leipsic. She was the wife of Theodore Bertram, baritone of the Royal Opera at Berlin. She was fifty years old. It was announced in October, 1904, that there was no hope of her recovery.

James Simpson Ferguson, well known in the theatrical profession as W. T. Harris, died in New York on Feb. 12. He was the son of the late James and Maria Ferguson, and was in the fifty-ninth year of his age. Among his appearances in New York were as M. Clavignac in Divorcons at Abbey's Park Theatre on March 14, 1882, and as Jose in The Corsican Brothers at Booth's Theatre on Jan. 8, 1883, with C. R. Thorne. He also appeared as Abner in Never Too Late to Mend, with George Clarke, at Booth's Theatre on March 26, 1883. In the Fall of 1883 he became a member of the stock company at the Fifth Avenue Theatre, appearing in various characters in such plays as Money, A Celebrated Case, and as Lipardo in The Duke's Motto. The funeral services took place at the Little Church Around the Corner on Tuesday, Feb. 14, at 11 o'clock.

Edward J. Nugent, a theatrical manager, died on Feb. 14 from pneumonia, at his home, No. 210 West Thirty-seventh Street. He was forty-six years old and unmarried. He is said to have been the originator of Sunday concerts and roof-garden entertainments, and gave Sunday night concerts at the old Star Theatre, corner of Broadway and Thirteenth Street, where for many years he was manager.

Maclyn Arbuckle, on his return to New York on Feb. 19 to begin a week's engagement at the Grand Opera House in The County Chairman, found a telegram awaiting him announcing the sudden death of his brother, George C. Arbuckle, at the home of his parents in St. Louis. Mr. Arbuckle had been an invalid for several years. He was widely known as a newspaper worker in New York.


**GOOD OPEN TIME.**

Empire Theatre, Glens Falls, N. Y.
The Northern New York Show Town.
March 6, 8, 9, 10, 11, 13, 15, 16, 17, April 1 or 8, April 9 (full week) 16, 17, 18, April 24-29, (full week) May 13, May 15, (full week). First class attractions only wanted, or good repertoire companies for full weeks. Write or wire at once.
J. A. HOLDEN, Manager.
New York Representatives,
JULIUS CAHN,
KLAW & ERLANGER.

WANTED good attraction for Ushers' Benefit at THE GRAND, Peoria. Answer giving open date soon around Peoria GEORGE T. DUNBAR,
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ROYERSFORD, PA., OPERA HOUSE
FOR SALE. Only amusement house in town. For full particulars apply to HARRY I. HIESTAND,
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Open Time at
Grand Opera House, Oshkosh, Wis.
Sundays March, 5, 12, and 19, Matinee and Night.
J. E. WILLIAMS, Mgr.

F. S. BERESFORD!
Write at once to P. O. Box 138, Cleveland, O., on business of importance to yourself in connection with Delaware Company. SAM BULLOCK.

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Characters, either comedy or emotional. One piece, stock or first class repertoire. Omaha, Neb.

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To the Following Territory:
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Will furnish the Prompt Book, Parts and Orchestration, the rights to use all the Printing, Lithographs and Cuts, and the whole Production, including Scenery and Properties, with three Agent's Trunks. Terms, $5,000 cash. No royalty. Address
PURITAN COMPANY,
CHARLES F. ATKINSON, President, 211 Tremont St., Boston, Mass.

**LAWRENCE GRATTAN**
LEADING MAN
Wants a Position.
WIRE OR WRITE. TYLER, TEXAS.

**Frances Knight**
PRIMA DONNA
With Richard Carle in THE TENDERFOOT. Address MIRROR.

**Attraction Managers**
STATE OF MISSOURI, County of Lawrence, } ss.
LOUIS J. MINOR, Manager Minor's Opera House, Aurora, Mo., being duly sworn, says that his Theatre opened season 1904-5, Aug. 8th. From that date to Jan. 11th, 1905, but two attractions played to less than $139.00.
(Signed) LOUIS J. MINOR.
Subscribed and sworn to before me this 11th day of January, 1905.
SEAL THOS. F. T. WHITNEY, Notary Public.
My commission expires May 13, 1907.
Between Springfield and Joplin.
March 8 to 27, 31 Open.
April weeks 10 and 24 Open.
May—entire month Open.
ALL BOOKING DIRECT.

**WARNING!**
It having come to my knowledge that the manuscript of a play entitled
A ROYAL DIVORCE
is being offered for production, I HEREBY WARN MANAGERS that it is mainly my original work. My play was produced abroad without my authority or consent, and as by W. G. Wills, who interpolated some original matter of his own
I shall legally contest any unauthorized production of my work in this country.
American rights to my play are vested in Mr. WILLIAM HUMPHREY.
JOHN GROSVENOR WILSON,
N. Y., Feb. 19, 1905. 54 New Street.

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600 upholstered opera chairs, scenery, asbestos curtain, properties, etc., of New Grand Opera House. For prices, address.
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# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

### DRAMATIC COMPANIES.

A BREEZY TIME (Western): Walden, Mo., Feb. 21, Campbell 22, Poplar Bluff 23, Sikeston 24, Charleston 25.
A BUNCH OF KEYS (Gus Bothner, mgr.): Grafton, W. Va., Feb. 21, Clarksburg 22, Greensburg, Pa., 23, Indiana 24, Punxsutawney 25, Oil City 27, Kane March 1, Johnsonburg 2, St. Marys 3, Du Bois 4.
A COUNTRY KID (H. B. Whitaker, mgr.): Bowling Green, Ky., Feb. 21, Elizabethtown 22, Danville 23, Shelbyville 24, Richmond 25, Winchester 27, Paris 28, Maysville March 1, Manchester, O., 2.
A DESPERATE CHANCE: Brooklyn, N. Y., Feb. 20-25.
A FIGHT FOR LOVE: St. Louis, Mo., Feb., 19-25, Des Moines, Ia., 27-March 1, Davenport 2, Peoria, Ill., 3, Richmond, Ind., 4.
A FRIEND OF THE FAMILY: Troy, Ala., Feb. 21, Americus, Ga., 22, Albany 23, Thomasville 24, Jacksonville, Fla., 25, Brunswick, Ga., 26, Savannah 28, Charleston, S. C., March 1.
A HOT OLD TIME (Gus Hill's): Wheeling, W. Va., Feb. 20-22, Uniontown, Pa., 23, Altoona 24, Johnstown 25.
**A LITTLE OUTCAST** (Geo. E. Gill's): Philadelphia, Pa., Feb. 20-25.
**A LITTLE OUTCAST** (C. J. Carpenter, mgr.): Fresno, Cal., Feb. 21, Stockton 22, Clarksville, Tenn., 23, Paris 24, Paducah, Ky., 25.
A PRISONER OF WAR: St. Louis, Mo., Feb. 19-25.
A QUAKER TRAGEDY: Montreal, Can., Feb. 20-25, Ottawa 27, 28, Kingston March 1, Hamilton 2, Toronto 2-8.
A RABBIT'S FOOT: Jacksonville, Fla., Jan. 30-March 27.
A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Louisville, Ky., Feb. 19-25, Alton, Ill., 26, Hannibal, Mo., 27, 28, Omaha, Neb., March 1, 2, St. Joseph 3.
A ROMANCE OF COON HOLLOW (Chas. W. Benner, mgr.): Denver, Col., Feb. 19-25, Lawrence, Kan., 27, Leavenworth March 1, 2.
A ROMANCE OF COON HOLLOW (Chas. W. Benner, mgr.): Louisiana, Mo., Feb. 21, Mexico 22, Boonville 23, Macon 24, Moberly 25, St. Charles 26.
**A ROYAL SLAVE** (Southern; Gordon and Bennett, props.; D. G. Hartman, mgr.): Utica, N. Y., Feb. 25, Canastota 27, Oneida 28, Auburn March 1.
**A ROYAL SLAVE** (Northern; Gordon and Bennett, props.; Fred Miller, mgr.): Chillicothe, Mo., Feb. 21, Trenton 22, Milan 23, La Plata 24, Kohoka 25, Rock Island, Ill., 26, Ottumwa, Ia., 27, Centerville 28, Humeston March 1.
A RUINED LIFE: Huntington, W. Va., Feb. 22, Portsmouth, O., 23, Maysville, Ky., 25.
A RUNAWAY MATCH: Story City, Ia., Feb. 21, Jefferson 22, Sac City 25.
A STRUGGLE FOR GOLD (J. Martino, mgr.): Altoona, Pa., Feb. 23, Johnstown 24, Windber 25, Jeannette 27, Irwin 28, Mt. Pleasant March 1, Scottdale 2, Connellsville 3.
A WAYWARD SON: Montreal, Can., Feb. 20-25.
A WIFE'S SECRET (Jas. Ford, mgr.): Philadelphia, Pa., Feb. 20-25, Brooklyn, N. Y., 27-March 4.
AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Buckhannon, W. Va., Feb. 21, Mannington 22, Barnesville, O., 24, Cambridge 25, Washington, Pa., 27, Rochester 28.
ACROSS THE PACIFIC: Newark, N. J., Feb. 20-25.
ADAMS, MAUDE: New York city Dec. 26-March 4.
ALLEN, VIOLA: Boston, Mass., Feb. 13-25, Brooklyn, N. Y., 27-March 4.
ALPHONSE AND GASTON (Al. Dolson, mgr.): Lincoln, Ill., Feb. 21, Bloomington 22, Champaign 23, Danville 24, Decatur 25, Mattoon 27, Effingham 28, Alton March 1, Quincy 2.
ARIZONA (Main; Wilson S. Rose, mgr.): Bedford, Ind., Feb. 21, Terre Haute 23, Lafayette 24, Logansport 25, Tipton 27, Noblesville 28, Lebanon March 1, New Castle 2, Alexandria 3, Marion 4.
ARIZONA (No. 1; Melville B. Raymond, prop.): Ft. Smith, Ark., Feb. 21, Little Rock 22, Hot Springs 23, Texarkana 24, Shreveport 25, Alexandria 26, Monroe 27, Vicksburg, Miss., 28, Jackson March 1, Greenwood 2, Greenville 3, Clarksdale 4.
AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Jersey City, N. J., Feb. 20-25, Brooklyn, N. Y., 27-March 4.
AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Cincinnati, O., Feb. 19-25, Lexington, Ky., 27, Winchester 28, Richmond March 1, Ironton, O., 2.
AT THE RACES: Gastonia, N. C., Feb. 21, Salisbury 22, Asheville 23, Greenville 24, Gainesville, Ga., 25, Dalton 28, Fayetteville, Tenn., March 2, Columbia 3, Clarksville 4.
BARRYMORE, ETHEL: New York city Feb. 20-25, Bridgeport, Conn., 27, Waterbury 28.
BELLEW, KYRLE: St. Louis, Mo., Feb. 19-25.
BEN HUR: Chicago, Ill., Feb. 6-March 5.
BERESFORD, HARRY (J. J. Coleman, mgr.): Santa Cruz, Cal., Feb. 21, Salinas 22, Santa Barbara 24, Ventura 25, Los Angeles 26-March 4.
**BLAIR, EUGENIE** (Her Second Life; Geo. A. Blumenthal, mgr.): Lorain, O., Feb. 21, Elyria 22, Youngstown 23-25, Philadelphia, Pa., 27-March 4, New York city 6-11.
BONELLI, WILLIAM: Fremont, Neb., Feb. 21, Council Bluffs, Ia., 22, Kansas City, Mo., 26-March 4.
BRAMWELL, WILLIAM (Henri Gressitt, mgr.): Atlanta, Ga., Feb. 20-25, Birmingham, Ala., 27-March 4.
BUSTER BROWN (Western; Melville B. Raymond, mgr.): New York city Jan. 23—indefinite.
BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Anderson, Ind., Feb. 21, Muncie 22, Marion 23, Wabash 24, Huntington 25, Logansport 27, Peru 28, Frankfort March 1, Crawfordsville 2, Champaign, Ill., 3, Decatur 4, La Salle 5.
BUSY IZZY: New York city Feb. 20-25.
CARTER, MRS. LESLIE: New York city Jan. 11—indefinite.
CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Cincinnati, O., Feb. 19-25, Cleveland 26-March 4.
CLARKE, HARRY CORSON: Salt Lake, U., Feb. 9-April 1.
COLLIER, WILLIAM: Oakland, Cal., Feb. 20, 21, Sacramento 22.
COMSTOCK, NANNETTE (Jas. K. Hackett, mgr.): Ottawa, Ill., Feb. 20, Freeport 21, Rockford 22, Beloit, Wis., 23, Kenosha 24, Racine 25, Fond du Lac 27, Oshkosh 28, Eau Claire 29, Winona, Minn., March 2, Ottumwa, Ia., 3, Albert Lea, Minn., 4.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Philadelphia, Pa., Feb. 20-25.
CONQUEST, IDA: New York city Jan. 16—indefinite.
CORCORAN, JANE (Alston and Baxter, mgrs.): Galt, Can., Feb. 21, Brantford 22, St. Catharines 23, Hamilton 24, 25, Toronto 27-March 4.
CRANE, WILLIAM H.: Louisville, Ky., Feb. 20, 21, Nashville, Tenn., 22, Memphis 23, 24, Vicksburg, Miss., 25.
CROSMAN, HENRIETTA: New York city Feb. 13-March 4.
DALY, ARNOLD (Liebler and Co., mgrs.): New York city—indefinite.
DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): St. Joseph, Mo., Feb. 20, 21, Leavenworth, Kan., 22, Moberly, Mo., 23, Hannibal 24, Quincy, Ill., 25, St. Louis, Mo., 26-March 4.
DARKEST RUSSIA: Toledo, O., Feb. 27-March 1, Grand Rapids, Mich., 3-5.
DAVID HARUM (No. 1; Julius Cahn, mgr.): San Francisco, Cal., Feb. 26-March 11.
DAVID HARUM (No. 2; Julius Cahn, mgr.): Chicago, Ill., Feb. 19-22, Streator 23, Joliet 24, Aurora 25.
DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Manitowoc, Wis., Feb. 22, Neenah 23, Wausau 27, Stevens Point 28, Marshfield March 1, Grand Rapids 2, Tomah 3, Red Wing, Minn., 4.
DON'T TELL MY WIFE (Harry Clarke, mgr.): Quincy, Mich., Feb. 21.
DOWN BY THE SEA (Phil Hunt, mgr.): Corry, Pa., Feb. 21, Ashtabula, O., 22, Akron 23-25, Carrollton 27, Massillon 28, Canton March 1, Uhrichsville 2, Canal Dover 3, Coshocton 4, Hamilton 5.
DOWNING, ROBERT (P. P. Craft, mgr.): Toronto, O., Feb. 23, Mannington, W. Va., 25, Wheeling 28.
D'ORSAY, LAWRANCE: San Francisco, Cal., Feb. 13-25, Fresno 27.
DREW, JOHN: Waterbury, Conn., Feb. 21, New Haven 22, Hartford 23, Springfield, Mass., 24, Troy, N. Y., 25.
DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.): Winston-Salem, N. C., Feb. 21, Durham 22, Raleigh 23, Suffolk, Va., 24, Newport News 25.
EBEN HOLDEN: Norwich, N. Y., Feb. 21, Cortland 22, Penn Yan 23, Corning 24, Hornellsville 25, Jamestown 27, Dunkirk 28, Niagara Falls March 1, Lockport 2, Batavia 3, Auburn 4.
EDESON, ROBERT: New York city Jan. 30-March 4.
ELLIOTT, MAXINE: Pittsburgh, Pa., Feb. 20-25, Washington, D. C., 27, 28.
ESCAPED FROM SING SING (Jas. H. Parker, mgr.): Saginaw, Mich., Feb. 19-22, Grand Rapids 23-25.
**EVERYMAN** (Ben Greet's): Denver, Col., Feb. 20-25.
FABIO ROMANI (A. Jack Faust, mgr.): Richmond, Ind., Feb. 21, Springfield, O., 22, Xenia 23, Delaware 24, Akron 27-March 1.
FAST LIFE IN NEW YORK (A. H. Woods, mgr.): New York city Feb. 20-25, Scranton, Pa., 27-March 1.
FAVERSHAM, WILLIAM: Chicago, Ill., Feb. 20-March 4.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14—indefinite.
FOR FAIR VIRGINIA (R. E. Irwin, mgr.): McKeesport, Pa., Feb. 21, 22, Scottdale 23, Mount Pleasant 24, Latrobe 25.
FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): New York city Feb. 20-25, Syracuse 27-March 1.
FOR HER SAKE (Pilgrim and Elliott, mgrs.): Erie, Kan., Feb. 21, Chanute 22, Iola 23, Cherryvale 24, Pittsburg 25, Joplin, Mo., 26, Nevada 27, Clinton 28, Windsor March 1, New Franklin 2, Huntsville 3, Moberly 4, Salisbury 6.
FOR HIS SISTER'S HONOR (Vance and Sullivan, mgrs.): Chicago, Ill., Feb. 26-March 4, Saginaw, Mich., 9-11.
FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Des Moines, Ia., Feb. 20-22, Ft. Dodge 23, Mason City 24, Council Bluffs 26.
FRANKENFIELD, LAURA: Wahoo, Neb., Feb. 21, Columbus 22, St. Paul 23, Central 24, Aurora 25.
GALLAND, BERTHA: Toronto, Can., Feb. 20-22, St. Catharines 25.
GALLATIN, ALBERTA (Thornton and Co., mgrs.): Trenton, N. J., March 6.
GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Feb. 21—indefinite.
GERMAN LILLIPUTIANS: Arkansas City, Kan., Feb. 21, Blackwell, Okla., 22, Ponca 23, Newkirk 24, Guthrie 25.
GHOSTS: Wahoo, Neb., Feb. 21, Columbus 22, St. Paul 23, Central 24, Aurora 25, Hastings 26, Holdredge 28, Minden March 1, Grand Island 2.
GHOSTS: Lewiston, Me., Feb. 21, Biddeford 22, Lawrence, Mass., 23, Waltham 24, South Framingham 25, Lynn 27, Gloucester 28, Portland, Me., March 1, 2.
GILLETTE, WILLIAM: Baltimore, Md., Feb. 20-25.
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Newark, N. J., Feb. 20-25.
GRANTLEY, HELEN (Jas. B. Delcher, mgr.): Sioux Falls, S. D., Feb. 21, Yankton 22.
GRIFFITH, JOHN (John N. Hickey, mgr.): Prescott, Ark., Feb. 21, Hot Springs 22, Little Rock 23, Pine Bluff 24, Newport 25, Jonesboro 27, Caruthersville, Mo., 28, Kennett March 1, Cape Girardeau 2, Herron 3, Carbondale, Ill., 4.
HACKETT, JAMES K.: Chicago, Ill., Feb. 13-25.
HALL, GEORGE F. (W. J. Fielding, mgr.): Akron, O., Feb. 20-22, Wadsworth 23, Greenville, Pa., 24, Sharon 25, Youngstown, O., 27, Mercer 28.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Tacoma, Wash., Feb. 21, Seattle 22, 23, Victoria, B. C., 24, New Westminster 25, Vancouver 27, Bellingham, Wash., 28, Everett March 1, Salem, Ore., 3, Eugene 4.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Lincoln, Ill., Feb. 21, Clinton 22, Danville 24, 25, Decatur 27, Pana 28, Mattoon March 1, Effingham 2, Alton 4, East St. Louis 5.
HAWTREY, CHARLES: Chicago, Ill., Feb. 19-March 4.
HEARTS ADRIFT: Boston, Mass., Feb. 20-25.
HEARTS OF OAK: Montreal, Can., Feb. 20-25.
HENDRICKS, BEN (Wm. Gray, mgr.): Oakland, Cal., Feb. 22, 23, Santa Rosa 24, Healdsburg 25, Petaluma 27, Vallejo 28, Napa March 1, Woodland 2, Lodi 3, Stockton 4, Sacramento 5.
HER FIRST FALSE STEP: Baltimore, Md., Feb. 20-25, Boston, Mass., 27-March 4.
HER ONLY SIN (Frank T. Wallace, mgr.): Lima, O., Feb. 22, Findlay 23, Marion 24, Mansfield 25, Mt. Vernon 27, Newark 28, Zanesville March 1, Cambridge 2, New Philadelphia 3, Steubenville 4.
HER OWN WAY: New York city Feb. 20-25.
HIGGINS, DAVID (Stair and Nicolai, mgrs.): Baltimore, Md., Feb. 20-25, Washington, D. C., 27-March 5.
HOLLAND, MILDRED: Clinton, Ia., Feb. 21, Dubuque 22, Rockford, Ill., 23, Aurora 24, Elgin 25, Janesville, Wis., 27, Madison 28, Fond du Lac March 1, Sheboygan 2, Oshkosh 3, Green Bay 4.
HOPPER, EDNA WALLACE: St. Paul, Minn., Feb. 26-March 2.
HOW HE WON HER (R. M. Feltus, mgr.): New York city Feb. 20-25.
HUMAN HEARTS (Eastern; J. M. Blanchard, mgr.): Elizabeth, N. J., Feb. 23-25.
HUMAN HEARTS (Southern; Jay Simmons, mgr.): Sharon, Pa., Feb. 21, Bellaire, O., 22, McKeesport, Pa., 23, East Liverpool, O., 24, Rochester, Pa., 25.
IN OLD KENTUCKY: Baltimore Md., Feb. 13-18.
IRWIN, MAY (Edward R. Salter, mgr.): Auburn, N. Y., Feb. 21, Utica 22, Albany 23, Glens Falls 24, New Rochelle 25, New York city 27-April 1.
**JAMES BOYS IN MISSOURI** (Eastern; Frank Gazzalo, owner and mgr.): Camden, N. J., Feb. 20-22, Wilmington, Del., 23-25, Baltimore, Md., 27-March 4.
JEFFERSON, JOSEPH, JR., AND WILLIAM JEFFERSON: Park City, U., Feb. 21, Salt Lake 22, 23, Rock Springs, Wyo., 24, Laramie 25, Greeley, Col., 27, Colorado Springs 28, Pueblo March 1, La Junta 2, Hutchinson, Kan., 3, Arkansas City 4.
JEFFERSON, THOMAS: Thomasville, Ga., Feb. 21, Albany 22, Americus 23, Columbus 24, Anniston, Ala., 25, Athens, Ga., 27, Gainesville 28, Greenville, S. C., March 1, Spartanburg 2, Augusta, Ga., 3, Sumpter, S. C., 4.
JERRY FROM KERRY: Wellston, O., Feb. 21, Jackson 22, Gallipolis 23, Pomeroy 24, Athens 25, Pennsboro, W. Va., 27.
KENDALL, EZRA: Easton, Pa., Feb. 23, Trenton, N. J., 24, Newark 27-March 4.
KNOTT, ROSELLE: Fulton, Ky., Feb. 21, Jackson, Tenn., 22, Greenville, Miss., 23, Little Rock, Ark., 24, Hot Springs 25.
LOFTUS, CECILIA: Boston, Mass., Feb. 20-March 5.
LORIMER, WRIGHT: New York city Feb. 20—indefinite.
McFADDEN'S FLATS (Chas. E. Barton, mgr.): Hoboken, N. J., Feb. 19-22, Trenton 23-25, New York city 27-March 4.
MACK, ANDREW: Omaha, Neb., Feb. 21, 22, Sioux City, Ia., 23, Lincoln, Neb., 24, Cheyenne, Wyo., 25.
MAMA'S PAPA (Wm. A. Brady, mgr.): Philadelphia, Pa., Feb. 6—indefinite.
MANN, LOUIS: Albany, N. Y., Feb. 25.
MANSFIELD, RICHARD: New Orleans, La., Feb. 20-25, Galveston, Tex., 27, Houston 28.
MANTELL, ROBERT B.: Pittsburgh, Pa., Feb. 13-25.
MASON AND MASON: Milwaukee, Wis., Feb. 19-25, Chicago, Ill., 26-March 4.
MAYO, ENID: Berwick, Pa., Feb. 24, Jersey Shore 27, Wellsboro 28, Friendship, N. Y., March 2, Kane, Pa., 3, Corry 4.
MELVILLE, ROSE (J. R. Sterling, mgr.): St. Louis, Mo., Feb. 19-25, Cincinnati, O., 26-March 4.
MILLER, HENRY: Binghamton, N. Y., Feb. 22, Wilkes-Barre, Pa., 23, Scranton 24, Pittston 25, Syracuse, N. Y., 27, Ithaca 28.
MONG, WILLIAM V.: Everett, Wash.—indefinite.
MORE TO BE PITIED THAN SCORNED: Detroit, Mich., Feb. 20-25.
MORTIMER, CHARLES (B. Frank Mitchell, mgr.): Somerset, Pa., Feb. 20-22, Mt. Pleasant 23-25, Canonsburg 27-March 1, Claysville 2-4.
**MORTIMER, LILLIAN** (A Girl of the Streets; Decker and Veronee, mgrs.): Springfield, Mass., Feb. 20-22, Manchester, N. H., 23-25, Philadelphia, Pa., 27-March 4.
MRS. LEFFINGWELL'S BOOTS: New York city—indefinite.
MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence, mgr.): New York city Feb. 1—indefinite.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Philadelphia, Pa., Feb. 27-March 4.
MURPHY, JOSEPH (Geo. Kenney, mgr.): Seattle, Wash., Feb. 19-21, Ellensburg 22, Yakima 23, Spokane 24, 25, Walla Walla 27, Baker City, Ore., 28.
MURPHY, TIM (T. E. Saunders, mgr.): Detroit, Mich., Feb. 20-22, Kalamazoo 23, Saginaw 24, Bay City 25, Port Huron 27, Flint 28.
MURRAY AND MACK (Ollie Mack and Jos. W. Spears, mgrs.): Streator, Ill., Feb. 21, Peoria 22, Bloomington 23, Jacksonville 24, Decatur 25, Springfield 26, Mattoon 27, Charleston 28, Arcola March 1, Olney 2, Vincennes, Ind., 3, Owensboro, Ky., 4.
MY WIFE'S FAMILY: Franklin, Pa., Feb. 21, Sharon 22, Erie 23-25, Niles, O., 27, Alliance 28, St. Marys March 1, Huntington, Ind., 2, 3, Champaign, Ill., 4.
NETTIE THE NEWSGIRL (W. S. Freed, mgr.): Ashland, Ore., Feb. 21, Yreka, Cal., 22, Chico 24, Woodland 25, Sacramento 26, Oakland 27-March 5.
NO WEDDING BELLS FOR HER: Cleveland, O., Feb. 20-25.
NOBODY'S DARLING (Sullivan, Harris and Woods, mgrs.): New York city Feb. 20-25.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Little Rock, Ark., Feb. 21, Memphis, Tenn., 22, Nashville 24, 25, Chattanooga 27, Knoxville 28, Roanoke, Va., March 1, Lynchburg 2, Charlottesville 3, Wilmington, Del., 4.
OLD ARKANSAW (Merle H. Newton, mgr.): New Vienna, O., Feb. 21, Sabina 22, Lebanon 23, Middletown 24, Hamilton 25.
**ON THE BRIDGE AT MIDNIGHT** (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Quebec, Can., Feb. 20-22, Ottawa 23-25.
**ON THE BRIDGE AT MIDNIGHT** (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Rochester, N. Y., Feb. 20-22, Syracuse 23-25, Albany 27-March 1, Troy 2-4.
ON THE SUWANEE RIVER (Stair and Nicolai, mgrs.): Brooklyn, N. Y., Feb. 20-25.
O'NEIL, NANCE (John Schoeffel, mgr.): Philadelphia, Pa., Feb. 20-March 4.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Cincinnati, O., Feb. 19-25, Middletown 27, Van Wert 28, Lima March 1, Fremont 2, Tiffin 3, St. Marys 4.
OVER NIAGARA FALLS (C. John P. Barrett, mgr.): Brigham City, U., Feb. 21, Ogden 22, Salt Lake 23-25, Lehi 27, American Forks 28, Heber City March 1, Provo 2, Payson 3, Eureka 4.
PATTON, W. B. (J. M. Stout, mgr.): Vincennes, Ind., Feb. 21, Seymour 22, Columbus 23, Richmond 24, Middletown, O., 25, Wilmington 28.
PECK'S BAD BOY (L. M. Heath, mgr.): Albion, N. Y., Feb. 21, Niagara Falls 22, Brockport 23, Newark 24, Canandaigua 25.
PECK'S BAD BOY (Leroy J. French's): Eldora, Ia., Feb. 21, Hampton 22, Des Moines 23-25, Eagle Grove 27, Clarion 28, Ft. Dodge March 1.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Toronto, Can., Feb. 20-25, Montreal 27-March 4.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Philadelphia, Pa., Feb. 20-25, Boston, Mass., 27-March 1.
QUINCY ADAMS SAWYER (Central; W. G. Snelling, mgr.): Boston, Mass., Feb. 20-March 4, Worcester 6-11.


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QUINCY ADAMS SAWYER (Western): Frankfort, Ky., Feb. 21, Livingston 22, Paris 23, Marysville 24, Jackson 25, Circleville 27, Logan 28, Washington, Pa., March 2, Waynesbrg 3, Uniontown 6.
RALPH, MARGARET (R. L. Allen, mgr.): Correctionville, Ia., Feb. 21, Onawa 22, Corning 23, 24, Fontanelle 25, Greenfield 27, Creston 28, Clarinda March 1, Tarkio, Mo., 2.
RAYS, THE (Stair and Nicolai, mgrs.): Washington, D. C., Feb. 20-26.
ROBERTSON, FORBES: New York city Feb. 20—indefinite.
ROBSON, ELEANOR: Philadelphia, Pa., Feb. 20-March 4.
ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): Scranton, Pa., Feb. 20-22, Wilkes-Barre 23-25.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): Chicago, Ill., Feb. 20-25, St. Louis, Mo., 26-March 4.
RUSSELL, ANNIE: Boston, Mass., Feb. 6-25, Providence, R. I., 27, 28.
RUSSELL, LOUIS J. (Felix Blei, mgr.): Rochester, N. Y., Feb. 20-22, Syracuse 23-25, Elizabeth, N. J., 27-March 1.
SHEA, THOMAS E.: Columbus, O., Feb. 20-25.
SHERLOCK HOLMES: Toledo, O., Feb. 19-22, Grand Rapids, Mich., 23-25, Detroit 26-March 4.
SHORE ACRES (Wm. B. Cross, mgr.): Pittsburg, Kan., Feb. 21, 22, Joplin, Mo., 23, Parsons, Kan., 24, Ft. Scott 25, Muscogee, I. T., 27, Shawnee 28, Guthrie, Okla., March 1, Oklahoma 2.
SIBERIA: Jersey City, N. J., Feb. 20-25.
SI PLUNKARD (W. A. Junker, mgr.): Albany, Ga., Feb. 21, Cordele 22, Macon 23, Griffin 24, Newnan 25, Rome 27, Talladega, Ala., 28, Anniston March 1, Birmingham 2.
SKINNER, OTIS: Burlington, Ia., Feb. 21, Davenport 23, Peoria, Ill., 25.
SOTHERN-MARLOWE: Syracuse, N. Y., Feb. 21, Rochester 22, Buffalo 23-25, Cleveland, O., 27, 28.
STUART, RALPH: Newark, N. J., Feb. 20-25, New York city 27-March 4.
SULLY, DANIEL (Willis E. Boyer, mgr.): Marquette, Mich., Feb. 21, Ishpeming 22, Escanaba 23, Rhinelander, Wis., 24, Antigo 27.
SUPERBA: Minneapolis, Minn., Feb. 13-25.
SWEET CLOVER: Denver, Col., Feb. 20-25.
TEXAS: Washington, D. C., Feb. 19-25, Philadelphia, Pa., 27-March 4.
THAT LITTLE SWEDE (Hanson and Hopkins, mgrs.): Beaumont, Tex., Feb. 21, Lake Charles, La., 22, Orange, Tex., 23, Crowley, La., 24, Morgan City 25, New Iberia 26, Franklin 27, Lafayette 28.
THE BANKER'S CHILD (Harry Shannon, mgr.): Lake City, Ia., Feb. 21, Carroll 22, Glidden 23, Grand Junction 24, Boone 25, Jefferson 27, Sac City 28, Schaller March 1, Holstein 2.
THE BONNIE BRIER BUSH: Victoria, B. C., Feb. 20-22, Vancouver 23-25, Bellingham, Wash., 27, Everett 28, North Yakima March 2, Spokane 3, 4.
THE CHARITY NURSE: Newark, N. J., Feb. 20-25.
THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20—indefinite.
THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): New York city Feb. 20-March 4.
THE COUNTY CHAIRMAN (Western; Henry W. Savage, mgr.): St. Paul, Minn., Feb. 19-22, Minneapolis 23-25, Superior, Wis., 27, Duluth, Minn. 28.
THE CURSE OF DRINK: Pittsburgh, Pa., Feb. 20-25.
THE EDUCATION OF MR. PIPP: New York city Feb. 20—indefinite.
THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Wichita, Kan., Feb. 21, Joplin, Mo., 22, Pittsburg 23, Chanute 24, Springfield 25.
THE FACTORY GIRL (Eastern; Phil B. Isaac, mgr.): Chicago, Ill., Feb. 12-25.
THE FACTORY GIRL (Trans-Continental; Chas. H. Wuers, mgr.): Warren, O., Feb. 21, Youngstown 22, Niles 23, Sharon, Pa., 24, Canton, O., 25, Alliance 27, Newcastle, Pa., 28, Meadville March 1, Oil City 2, Franklin 3, Titusville 4.
THE FATAL WEDDING (Central; Sullivan, Harris and Woods, mgrs.): Omaha, Neb., Feb. 19-21, Des Moines, Ia., 23-25, St. Paul, Minn., 26-March 4.
THE FATAL WEDDING (Western; Sullivan, Harris and Woods, mgrs.): Mattoon, Ill., Feb. 21, Lincoln 23, Pekin 24, Bloomington 25.
THE FLAMING ARROW: Nashville, Tenn., Feb. 20-25, Louisville, Ky., 27-March 4.
THE GAME KEEPER (Rowland and Clifford's): Toledo, O., Feb. 19-22.
THE GIRL FROM KAY'S: Rochester, N. Y., Feb. 21, Syracuse 22, Toronto, Can., 23-25.
THE GIRL FROM KAY'S: Dallas, Tex., Feb. 21, 22, Texarkana, Ark., 23, Hot Springs 24, Little Rock 25, Memphis, Tenn., 27, 28.
THE GREAT AUTOMOBILE MYSTERY: Columbus, O., Feb. 20-22.
THE HEART OF CHICAGO (Edward Manly, mgr.): Leavenworth, Kan., Feb. 21, Wamego 22, Manhattan 23, Clay Center 24, Junction City 25, Abilene 27, Newton 28, Hutchinson March 1, Wichita 2, Arkansas City 3, Coffeyville 6.
THE HEART OF MARYLAND: Great Falls, Mont., Feb. 21, Helena 22, Wallace, Ido., 24, Spokane, Wash., 27, 28.
**THE HOLY CITY** (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Bloomsburg, Pa., Feb. 21, Berwick 22, Pittston 23, Susquehanna 24, Cortland, N. Y., 25, Rochester 27-March 1, Syracuse 2-4.
**THE HOLY CITY** (Western; Gordon and Bennett, props.; Henry Harrison, mgr.): Joplin, Mo., Feb. 21, Parsons, Kan., 22, Guthrie, Okla., 23, Shawnee 24, Oklahoma City 25, Muskogee, I. T., 27.
THE HOOSIER GIRL (Gus Cohan, mgr.): Ft. Scott, Kan., Feb. 21, Iola 22, Chanute 23, Parsons 24, Joplin 25, Mineral 26, Columbus 27, Scammon 28, Cherryvale March 1, Neodesha 2, Independence 3, Coffeyville 4.
THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Clarksville, Tenn., Feb. 21, Bowling Green, Ky., 22, Lebanon 23, Richmond 24, Winchester 25, Paris 27, Shelbyville 28, Frankfort March 1, Seymour, Ind., 2, Columbus 3, Franklin 4.
THE KATZENJAMMER KIDS (Blondell and Kennedy, mgrs.): Fredonia, N. Y., Feb. 21, Ithaca 22, Auburn 23, Herkimer 24, Oswego 25.
THE LIGHTHOUSE BY THE SEA: Minneapolis, Minn., Feb. 26-March 4.
THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Latrobe, Pa., Feb. 21, Washington 23, Canonsburg 24, Bellaire, O., 25, Woodsfield 27, Barnesville 28, Cambridge March 1, East Liverpool 4.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Springfield, Mo., Feb. 21, Butler 23, Atchison, Kan., 24, Horton 27, Manhattan 28, Clay Center March 1, Concordia 2, Lawrence 4, Leavenworth 5.
THE MINISTER'S SWEETHEARTS (G. H. Eldon, mgr.): Scottdale, Pa., Feb. 21, Monongahela 24, Belle Vernon 25.
THE MISSOURI GIRL (Eastern; Fred Raymond's): Richmond Ky., Feb. 21, Danville 22, Somerset 23, Frankfort 24, Elizabethtown 25.
THE MISSOURI GIRL (Western; Fred Raymond, mgr.): Beatrice, Neb., Feb. 21, Seward 22, York 23, Hastings 24, Lexington 25.
THE MOONSHINER'S DAUGHTER (Eastern; W. F. Main, mgr.): Syracuse, N. Y., Feb. 20-22, Rochester 23-25, Canandaigua 27, Penn Yan 28, Weedsport March 1, Auburn 2, Fulton 3, Oswego 4.
THE OTHER GIRL: Columbus, O., Feb. 21, 22, Dayton 23, Indianapolis, Ind., 24, 25.
THE PEDDLER (Sullivan, Harris and Woods mgrs.): La Porte, Mich., Feb. 21, Kalamazoo 22, Battle Creek 23, Jackson 25, Lansing 26.
THE SCHOOL GIRL: St. Louis, Mo., Feb. 20-25, Cincinnati, O., 27, 28.
THE SIGN OF THE CROSS (J. W. Cone, mgr.): Adrian, Mich., Feb. 21, Findlay O., 22, Kenton 23, Mansfield 24, Sandusky 25, Chatham, Can., 27, St. Thomas 28, Woodstock March 1, Stratford 2, Berlin 3, Guelph 4, Galt 6.
THE SIGN OF THE CROSS: Pittsburgh, Pa., Feb. 20-25.
THE SLAVE GIRL: Boston, Mass., Feb. 20-25.
THE SMART SET (W. B. Moore, mgr.): Burlington, Ia., Feb. 22.
THE TWO JOHNS (C. G. Allen, mgr.): Toronto, O., Feb. 21, Wellsville 22, Salem 23, Alliance 24, Youngstown 25, Pittsburgh, Pa., 27-March 4.
THE TYPEWRITER GIRL (A. G. Delamater, mgr.): Easton, Pa., Feb. 21, Lancaster 22, Atlantic City, N. J., 23, 24, Wilmington, Del., 25, Reading, Pa., 27.
THE VILLAGE PARSON (Geo. Goett, mgr.): Pottstown, Pa., Feb. 21, Trenton, N. J., 22, Reading, Pa., 23-25.
THE VILLAGE POSTMASTER: Albany, N. Y., Feb. 20-22.
THE VIRGINIAN: Duluth, Minn., Feb. 21, 22, Brainerd 23, Winnipeg, Man., 24, 25, Grand Forks, N. D., 27, F

PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite.
SAVOY THEATRE: New Orleans, La.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y.—indefinite.
SPOONER, (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TROY, DONNA (Jas. L. Glass, mgr.): Milwaukee, Wis.—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—indefinite.
WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash. —indefinite.
WOODWARD STOCK: St. Joseph, Mo.—indefinite.
YORKVILLE THEATRE STOCK (David Weis, mgr.): New York city Jan. 30—indefinite.

### *REPERTOIRE COMPANIES.*

AUBREY STOCK (W. D. Fitzgerald, mgr.): Harrisburg, Pa., Feb. 20-25, Lancaster 27-March 4.
BENNETT-MOULTON (W. C. McKay, mgr.): Granville, N. Y., Feb. 20-25.
BENNETT-MOULTON (Ira S. Newhall, mgr.): Poughkeepsie, N. Y., Feb. 20-25.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): New Castle, Pa., Feb. 20-25, McKeesport 27-March 4.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Geneva, N. Y., Feb. 20-25.
BENNETT-MOULTON: Circleville, O., Feb. 20-22, Lancaster 23-25.
BENTON'S, PIERCE R., COMEDIANS: Hot Springs, Ark., Feb. 13-25, Webb City, Mo., March 5-11.
BERRY STOCK (Miles Berry, mgr.): Jasonville, Ill., Feb. 19-25, Jacksonville 27-March 4.
BESSAY, JACK, STOCK: Ottumwa, Ia., Feb. 20-25.
BRADFORD, SOPHIE C (Jas. M. Bradford, mgr.): Shenandoah, Pa., Feb. 20-22, Danville 23-25, Lewiston March 2-4.
BRECKENRIDGE, CHARLES, STOCK: Mound City, Mo., Feb. 20-25.
BROWN, KIRK (Appell and Deshon, mgrs.): Paterson, N. J., Feb. 20-25.
BROWN'S COMEDY (T. M. Brown, mgr.): Marshfield, Mo., Feb. 20-22, Lebanon 23-25, Richmond 27-March 1.
BURKE-McCANN: Butler, Pa., Feb. 20-25, Johnstown 27-March 4.
CARPENTER, FRANKIE (Jere Grady, mgr.): Bangor, Me., Feb. 20-25, Augusta 27-March 4.
CARROLL COMEDY: Huntsville, Ala., Feb. 20-25.
CARTER'S COMEDIANS (Western; F. C. Carter, mgr.): Thurber, Tex., Feb. 20-25, Weatherford 27-March 4.
**CHICAGO STOCK** (Chas. H. RossKam, mgr.): Carbondale, Pa., Feb. 20-25, Hazleton 27-March 1.
COLLIER'S DRAMATIC (Geo. F. Collier, mgr.): Putnam, Conn., Feb. 20-22, Southboro, Mass., 23-25.
COLONIAL STOCK (J. M. Torr, mgr.): Salem, Mass., Feb. 20-25, Lawrence 27-March 4.
COOK-CHURCH (H. W. Taylor, mgr.): Cumberland, Md., Feb. 20-25, Altoona, Pa., 27-March 4.
CURTS' DRAMATIC (M. H. Curts, mgr.): Odessa, Mo., Feb. 20, 21.
DAVIDSON STOCK (A. E. Davidson, mgr.): Paris, Ill., Feb. 20-25, Marshall 27-March 4.
DE MACK'S STOCK: Canadian, I. T., Feb. 20-26.
DE VONDE STOCK (Phil Levy, mgr.): Baltimore, Md., Feb. 20-25, Binghamton, N. Y., 27-March 4.
DU VRIES STOCK: Urbana, O., Feb. 20-25, Richmond, Ind., 27-March 4.
ECLIPSE STOCK: San Angelo, Tex., Feb. 20-22, Santa Anna 23, 24 Brownwood 25.
EMERY STOCK: Williamsport, Pa., Feb. 20-25.
ERWOOD STOCK: Hopewell, Pa., Feb. 20-22.
EWING, GERTRUDE: Alton, Mo., Feb. 20-24, Jerseyville 25, Herron 27-March 1, Murphysboro 2-4.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Elizabeth, N. J., Feb. 20-25, Paterson 27-March 4.
FLEMING, MAMIE (W. H. Gracey, mgr.): Pittston, Pa., Feb. 20-25, Mt. Carmel 27-March 4.
FLYNN'S, JOSEPH J., STOCK (M. J. Flynn, mgr.): Lynn, Mass., Feb. 20-25, Haverhill 27-March 4.
FORRESTER STOCK: Lancaster, O., Feb. 20-25.
FRANKLIN STOCK (B. F. Franklin, mgr.): Marshall, Tex., Feb. 20-25.
HALL, DON C.: Kansas City, Mo., Feb. 12-25.
HARCOURT COMEDY (W. H. Shine, mgr.): Norwich, Conn., Feb. 20-25, Pittsfield, Mass., 27-March 4.
HARVEY AND GAGE: Northampton, Mass., Feb. 20-25, Burlington, Vt., 27-March 4.
HARPER, GEORGIA, DRAMATIC: Reno, Neb., Feb. 20-25.
HAYWARD, GRACE (Winters and Kress, mgrs.): Ft. Wayne, Ind., Feb. 19-25.
HERALD SQUARE STOCK: Sangerville, Me., Feb. 20-25.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): Yonkers, N. Y., Feb. 20-25, Poughkeepsie 27-March 4.
**HOYT'S COMEDY** (H. G. Allen, mgr.): Jonesboro, Ark., Feb. 20-25, Fort Smith 27-March 4.
HUNT STOCK: Rochester, Ind., Feb. 20-25.
HUNTLEY SAVOY THEATRE (J. H. Huntley, mgr.): Portland, Me., Feb. 13-24.
KARROLL, DOT: Brockton, Mass., Feb. 20-25.
KEITH STOCK (Del Lawrence, mgr.): Spokane, Wash., Feb. 5—indefinite.
KENNEDY, JAMES (O. E. Wee, mgr.): Beaver Falls, Pa., Feb. 20-25, Erie 27-March 4.
KENNEDY PLAYERS (J. R. Shannon, mgr.): London, Can., Feb. 20-25, Hamilton 27-March 4.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Lowell, Mass., Feb. 20-25, Salem 27-March 4.
KLARK-URBAN (Fred Graham, mgr.): Amsterdam, N. Y., Feb. 20-25.
LE ROY STOCK (R. B. Le Roy, mgr.): East St. Louis, Ill., Feb. 20-25, Mt. Vernon, Ind., 27-March 4.
LOCKES, THE: Madison, Kan., Feb. 20-22, Burlington 23-25.
LONG, FRANK E., STOCK: Janesville, Wis., Feb. 20-28.
LYCEUM COMEDY (Al. S. Evans, mgr.): Blanchardville, Wis., Feb. 20-25, Shellsburg 27-March 4.
LYCEUM STOCK (E. G. Grosjean, mgr.): Comanche, Tex., Feb. 20-25.
LYONS, LILLIAN (Frank J. Dean, mgr.): Newaygo, Mich., Feb. 20-25.
McDONALD STOCK (G. W. McDonald, mgr.): Chickasha, I. T., Feb. 20-25, Geary, Okla., 27-March 4.
MACK, WILBUR: Canal Dover, O., Feb. 20-25.
MARKS BROTHERS (R. W. Marks, mgr.): New Bedford, Mass., Feb. 20-25.
MARKS, TOM (Tom Marks, mgr.): Kamloops, B. C., Feb. 20-25.
MATHES, CLARA: Vancouver, B. C.—indefinite.
MATTICE STOCK: Salamanca, N. Y., Feb. 20-25.
MELVILLE, DRAMATIC (M. Melville, mgr.): Eldorado, Ark., Feb. 20-25, Felsenthaw 27-March 4.
MILDRED AND ROUCLERE: Ridgewood, N. J., Feb. 22.
MILLER BROTHERS: Marshall, Mo., Feb. 19-25.
MOREY STOCK (Le Comte and Flesher, mgrs.): Mena, Ark., Feb. 20-25.
**MURRAY AND MACKEY** (John J. Murray, mgr.): Cohoes, N. Y., Feb. 20-25.
MYERS, IRENE (Will H. Myers, mgr.): Bath, Me., Feb. 20-25, Concord, N. H., 27-March 4.
MYERS' STOCK (Sim Allen, mgr.): Morgantown, W. Va., Feb. 20-25, Martinsburg 27-March 4.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Du Bois, Pa., Feb. 20-25, Sharon 27-March 4.
MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Newport, R. I., Feb. 20-25, Fall River, Mass., 27-March 4.
NEVIUS-TANNER (Nevius Bros., mgrs.): Robinson, Ill., Feb. 20-25, Sullivan, Ind., 27-March 4.
NORTH BROTHERS' COMEDIANS (Eastern; R. J. Mack, mgr.): Port Huron, Mich., Feb. 20-28.
PAIGE COMEDY, THE (H. Martynne, mgr.): New Bern, N. C., Feb. 20-22, Wilmington 23-25, Fayetteville March 2-4.
PAYTON, CORSE, COMEDY (A. B. Bonney, mgr.): Taunton, Mass., Feb. 20-25, New Haven, Conn., 27-March 4.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Titusville, Pa., Feb. 20-25.
PRINGLE, DELLA (T. A. Tuttle, mgr.): Laramie, Wyo., Feb. 20-22.
RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Springfield, Ill., Feb. 20-25.
ROBER, KATHERINE: Woonsocket, R. I., Feb. 27-March 4.
ROE STOCK: Haverhill, Mass., Feb. 20-25.
RUNKEL, CORINNE, STOCK: Augusta, Me., Feb. 20-25, Waterville 27-March 4.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—indefinite.
SHEELEY-YOUNGS STOCK (Jack Youngs, mgr.): Halifax, N. S., Feb. 6-25.
STANLEY, CARRIE: Hammonton, N. J., Feb. 20-22, Coatesville, Pa., 23-25.
TEMPEST, THE DRAMATIC: Frederick, Md., Feb. 20-25, Chambersburg, Pa., 26-March 4.
THURBER AND NASHER (P. H. Thurber, mgr.): York, Pa., Feb. 20-25.
TROY, DONNA (Jas. L. Glass and Louis Remington, mgrs.): Marinette, Wis., Feb. 19-25.
VAN DYKE AND EATON (F. Mack, mgr.): Parkersburg, W. Va., Feb. 20-March 4.
VERNON STOCK (Benj. B. Vernon, mgr.): Saratoga Springs, N. Y., Feb. 20-25, Johnstown 27-March 4.
WHYTE'S DRAMATIC (Chas. P. Whyte, mgr.): Shawnee, Okla., Feb. 21-25, Holdenville, I. T., 28-March 1.
WINNIGER BROTHERS' OWN: Dixon, Ill., Feb. 20-28.

### *OPERA AND EXTRAVAGANZA.*

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Jackson, Tenn., Feb. 21, Paducah, Ky., 22, Madisonville 23, Henderson 24.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Canton, Ill., Feb. 21, Champaign 22, Logansport, Ind., 23, South Bend 24, Battle Creek, Mich., 25.
A COUNTRY GIRL: Springfield, Mass., Feb. 25.
A TRIP TO EGYPT (Shea Amusement Co., mgrs.): Shelbyville, Ind., Feb. 22, Madison 23, Seymour 24, Terre Haute 25, Evansville 26, Cairo, Ill., 27, Poplar Bluff, Mo., 28, Little Rock, Ark., March 1, Hot Springs 2, Texarkana, Tex., 3.
BABES IN TOYLAND: Baltimore, Md., Feb. 20-25, Wilmington, Del., 27, Trenton, N. J., 28-March 1, Easton, Pa., 2, Lancaster 3, Reading 4.
**BLACK PATTI'S TROUBADOURS** (Voelckel and Nolan's): Salt Lake City, U., Feb. 20-22, Ogden 23, Evanston, Wyo., 24, Laramie 25, Pueblo, Col., 26, Ft. Worth, Tex., 28, Dallas March 1, Corsicana 2, Greenville 3, Tyler 4.
CINGALEE: Montreal, Can., Feb. 20-25.
COHAN, GEORGE M. (Sam H. Harris, mgr.): Brooklyn, N. Y., Feb. 20-25, Wheeling, W. Va., 27, Zanesville, O., 28, Columbus March 1, Dayton 2, Terre Haute, Ind., 3, Springfield, Ill., 4.
DANIELS, FRANK: Brooklyn, N. Y., Feb. 20-25.
**ENGLISH GRAND OPERA** (Henry W. Savage, mgr.): Los Angeles, Cal., Feb. 20-25, San Francisco 27-March 19.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
GIRLS WILL BE GIRLS: Milwaukee, Wis., Feb. 23-25.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Boston, Mass., Feb. 20-March 4.
HUMPTY DUMPTY: New York city Nov. 14-March 4.
IRMA OPERA: Corydon, La., Feb. 21, Osceola 22, Winterset 23, Indianola 24, Knoxville 25, Pella 27, Creston 28, Perry March 1, Grand Junction 2, Jefferson 4.
IT HAPPENED IN NORDLAND: New York city—indefinite.
KING PEPPER (Burns and Favor, props.): Waterville, Me., Feb. 22, Brunswick 27, Augusta 28.
ME, HIM AND I: Cleveland, O., Feb. 20-25, Cincinnati 26-March 4.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass., Jan. 9—indefinite.
METROPOLITAN OPERA (Heinrich Conried, mgr.): New York city Nov. 21-March 4, Boston, Mass., 6.
MOTHER GOOSE: San Francisco, Cal., Feb. 12-March 4.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Kansas City, Mo., Feb. 19-25, Leavenworth, Kan., 26, Lincoln, Neb., 27, 28, St. Joseph, Mo., March 1, Lawrence, Kan., 2, Junction City 3, Topeka 4, Pittsburg 5.
NANCY BROWN: Rochester, N. Y., Feb. 20-22, Syracuse 23-25, Philadelphia, Pa., 27-March 4.
OLYMPIA MUSICAL COMEDY (Seamans and Machette, mgrs.): Memphis, Tenn., Feb. 20-25, Atlanta, Ga., 27-March 4.
**PARSIFAL** (In English; Henry W. Savage, mgr.): Chicago, Ill., Feb. 13-25.
**PEGGY FROM PARIS** (Henry W. Savage, mgr.): Cambridge, O., Feb. 21, Zanesville 22, Portsmouth 23, Huntington, W. Va., 24, Charleston 25, Parkersburg 27, Marietta, O., 28, Bellaire March 1, East Liverpool 2, Butler, Pa., 3, Greensburg 4.
PIFF, PAFF, POUF: Philadelphia, Pa., Feb. 13-25.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Victoria, B. C., March 6-11, Nanaimo 13-15.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Parkersburg, W. Va., March 3, 4.
ROGERS BROTHERS: Washington, D. C., Feb. 20-25, Norfolk, Va., 27, Richmond 28.
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): Albany, N. Y., Feb. 21, 22.
SAN TOY: Nashville, Tenn., Feb. 21, Chattanooga 22, Knoxville 23, Roanoke, Va., 24, Lynchburg 25, Richmond 27, 28.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York city Nov. 21—indefinite.
SCHUMANN-HEINK, MADAME: Cleveland, O., Feb. 20-25.
T GUAY, EVA (F. M. Norcross, mgr.): Pittsburgh, Pa., Feb. 20-25.
THE BEAUTY DOCTOR (Thos. W. Prior, mgr.): Detroit, Mich., Feb. 20-25, Findlay, O., 27, Lima 28, Springfield March 1, Columbus 2-4.
THE BEGGAR PRINCE (E. C. Cooper, mgr.): Litchfield, Ill., Feb. 21, Carrollton 22, Beardstown 24, Havana 25, Pekin 26, Canton 27, Greensburg 28, Galva March 1, Princeton 2, Aledo 3, Muscatine, Ia., 4.
THE BEGGAR PRINCE (F. A. Wade's): Hutchinson, Kan., Feb. 20, 21, Lyons 22, Great Bend 23, 24, Larned 25, Kinsley 27, Dodge City 28, Lamar, Col., March 1, Las Animas 2, Rocky Ford 3, La Junta 4.
THE BILLIONAIRE: Springfield, O., Feb. 21, Wheeling, W. Va., 22, Uniontown, Pa., 23, Johnstown 24, Altoona 25.
THE DUCHESS OF DANTZIC: New York city Jan. 16—indefinite.
THE ISLE OF SPICE (Eastern; B. C. Whitney, mgr.): Bay City, Mich., Feb. 21, Flint 22, Port Huron 23, Akron, O., 25, Canton 27.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Valparaiso, Ind., Feb. 21, La Porte 22, Benton Harbor, Mich., 23, Dowagiac 24, Lafayette, Ind., 25, Lebanon 27, Crawfordsville 28.
THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Brooklyn, N. Y., Feb. 20-25.
THE LOST BOY (Weber and Rush, mgrs.): Providence, R. I., Feb. 20-25 New York city 27-March 4.
**THE PRINCE OF PILSEN** (Henry W. Savage's): Cincinnati, O., Feb. 20-25, Hamilton 27, Springfield 28, Piqua March 1.
THE RED FEATHER (S. F. Kingston, mgr.): San Antonio, Tex., Feb. 20, 21, Fort Worth 22, 23, Dallas 24, 25.
THE RUNAWAYS (Sam S. Shubert, mgr.): Pensacola, Fla., Feb. 21, Montgomery, Ala., 22, Selma 23, Birmingham 24, 25.
**THE SHO-GUN** (Henry W. Savage): Minneapolis, Minn., Feb. 19-22, St. Paul 23-25, Sioux City, Ia., 27, Omaha, Neb., 28.
THE SHOW GIRL (Western; B. C. Whitney, mgr.): Traverse City, Mich., Feb. 21, Manistee 22, Cadillac 23, Kendalsville, Ind., 24, Ft. Wayne 25, Toledo, O., 26-March 1.
THE SHOW GIRL (Eastern; B. C. Whitney, mgr.): New Orleans, La., Feb. 19-25, Natchez, Miss., 27, Jackson 28, Vicksburg March 1, Greenville 2, Greenwood 3, West Point 4.
THE SILVER SLIPPER (John C. Fisher and Thos. W. Ryley, mgrs.): Tacoma, Wash., Feb. 20, 21, Wallace, Ido., 22, Helena, Mont., 23, Butte 24, 25, Pocatello, Ido., 27, Salt Lake City, U., 28.
THE SLEEPING BEAUTY AND THE BEAST: Atlanta, Ga., Feb. 20-25, Birmingham, Ala., 27-March 1, Mobile 2, 3.
THE SMILING ISLAND (Geo. W. Lederer, mgr.): Chicago, Ill., Feb. 6—indefinite.
THE STROLLERS: Saginaw, Mich., Feb. 22.
**THE SULTAN OF SULU** (Henry W. Savage, prop.): Washington, D. C., Feb. 27-March 4.
THE TENDERFOOT: Indianapolis, Ind., Feb. 20-22, Toledo, O., 23, Jackson, Mich., 24, Battle Creek 25.
THE WIZARD OF OZ (Hamlin and Mitchell, mgrs.): Springfield, Mass., Feb. 20, 21, Hartford, Conn., 22, 23, New Haven 24, 25, Philadelphia, Pa., 27-March 11.
THE WIZARD OF OZ: Durham, N. C., Feb. 21, Danville, Va., 22, Roanoke 23, Lynchburg 24, Richmond 25.
**THE YANKEE CONSUL** (Henry W. Savage, mgr.): New York city Jan. 24—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WALKER OPERA (J. H. Harlowe, mgr.): Wheatland, N. D., Feb. 22, Buffalo 23, Tower City 24, Valley City 25.
WILLS, NAT M.: Boston, Mass., Feb. 26-March 4, New York city 5-11.
WINSOME WINNIE (Sam S. Shubert, mgr.): St. Louis, Mo., Feb. 12-25.
**WOODLAND** (Henry W. Savage, mgr.): Washington, D. C., Feb. 20-25.

### *MINSTRELS.*

BARLOW'S: Corinth, Miss., Feb. 21, Sheffield, Ala., 22, Pulaski, Tenn., 23, Columbia 24, Fayetteville 25, Murphysboro 27, Nashville March 2.
BEACH AND BOWERS': Lancaster, Wis., Feb. 21, Boscobel 22, Prairie du Chien 23.
DOCKSTADER'S (Chas. D. Wilson, mgr.): Boston, Mass., Feb. 13-25, Baltimore, Md., 27-March 4.
DUMON'S: Philadelphia, Pa.—indefinite.
FAUST, TED E. (G. D. Cunningham, mgr.): Henderson, Ky., Feb. 21, Evansville, Ind., 22, Owensboro 23, Russellville 24, Bowling Green 25.
FIELD'S, AL. G. (Doc Quigley, mgr.): Hamilton, O., Feb. 21, Piqua 22, Adrian, Mich., 23, Lansing 24, Grand Rapids 25, Battle Creek 27, Kalamazoo 28, Jackson March 1, South Bend, Ind., 2, Streator, Ill., 3, Peoria 4, Burlington, Ia., 6.
GORTON'S (C. C. Pearl, mgr.): Salisbury, N. C., Feb. 21, Greensboro 22, Winston-Salem 23, Durham 24, Raleigh 25.
KERSANDS', BILLY (C. J. Smith, mgr.): Clifton Forge, Va., Feb. 21, Charlottesville 22, Lynchburg 23, Danville 24, Greensboro, N. C., 25, Winston 27, Salisbury 28, Concord March 1, Charlotte 2, Burlington 3, Durham 4.
MAHARA'S, FRANK: Peoria, Ill., Feb. 21, Minia 23, Mackinaw 24, Henry 25, Princeton 27.
PRIMROSE, GEORGE (Jas. H. Decker, mgr.): Buffalo, N. Y., Feb. 20-22, Rochester 23-25.
SUN, GUS, AMERICAN: Belle Vernon, Pa., Feb. 21, Monongahela 22, McDonald 23, Waynesburg 24, Washington 25, Canonsburg 27, Beaver Falls 28.
VOGEL'S, JOHN W.: Van Wert, O., Feb. 21, Ft. Wayne, Ind., 22, Bluffton 23, Muncie 24, Marion 25, Kokomo 27, Tipton 28, Peru March 1, New Castle 2, Richmond 3, Piqua, O., 4.

### *VARIETY.*

AMERICANS: Indianapolis, Ind., Feb. 20-25.
AUSTRALIANS: Louisville, Ky., Feb. 19-25, St. Louis, Mo., 26-28.
BLUE RIBBON GIRLS: Kansas City, Mo., Feb. 19-25.
BOHEMIANS: Brooklyn, N. Y., Feb. 13-25.
BON TONS: New York city Feb. 20-March 4.
BOWERY BURLESQUERS: Cincinnati, O., Feb. 19-25.
BRIGADIERS: Baltimore, Md., Feb. 20-25.
BRYANT'S, HARRY, EXTRAVAGANZA: Louisville, Ky., Feb. 20-25.
CHERRY BLOSSOMS: Providence, R. I., Feb. 20-25.
CITY SPORTS: Albany, N. Y., Feb. 20-22, Troy 23-25, Springfield, Mass., 27-March 1, Worcester 2-4.
CRACKERJACKS: New York city Feb. 20-25, Jersey City, N. J., 27-March 4.
DAINTY DUCHESS: New York city Feb. 20-25.
DEVERE, SAM: Brooklyn, N. Y., Feb. 20-March 4.
FOSTER, FAY: Springfield, Mass., Feb. 20-22, Worcester 23-25, Boston 27-March 4.
GAY MASQUERADERS: St. Paul, Minn., Feb. 19-25.
GAY MORNING GLORIES: Cleveland, O., Feb. 20-25.
GRASS WIDOWS: Scranton, Pa., Feb. 20-22, Reading 23-25, Philadelphia 27-March 1.
HIGH ROLLERS: Jersey City, N. J., Feb. 20-25.
IMPERIALS: Buffalo, N. Y., Feb. 20-25.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Dayton, O., Feb. 20-22, Circleville 23, Chillicothe 24, Portsmouth 25, Jackson 27.
IRWIN, FRED: Paterson, N. J., Feb. 20-25.
JOLLY GRASS WIDOWS: Scranton, Pa., Feb. 20-22, Reading 23-25.
KENTUCKY BELLES: Reading, Pa., Feb. 20-22, Scranton 23-25, New York city 27-March 2.
KNICKERBOCKERS: St. Louis, Mo., Feb. 19-25.
LAFAYETTE SHOW (T. G. Lafayette, mgr.): Hartford, Conn., Feb. 20-25.
LITTLE EGYPT: Williamsport, Pa., Feb. 21, Jersey Shore 22, Tyrone 23, Hollidaysburg 24.
LONDON BELLES (Rose Sydell's): Newark, N. J., Feb. 20-25.
MAJESTICS: New York city Feb. 13-25.
MERRY MAIDENS: Toronto, Can., Feb. 20-25.
MONTE CARLO GIRLS: Danbury, Conn., Feb. 22, Bridgeport 23, New London 24, 25.
MOONLIGHT MAIDS: Pittsburgh, Pa., Feb. 20-25.
MORRIS, HARRY: Boston, Mass., Feb. 20-25, New York city 27-March 1.
NEW YORK STARS: Boston, Mass., Feb. 20-25.
ORIENTALS: Montreal, Can., Feb. 20-25.
ORPHEUM SHOW: Kansas City, Mo., Feb. 20-25.
PARISIAN WIDOWS: Rochester, N. Y., Feb. 20-25.
REEVES, AL.: Philadelphia, Pa., Feb. 20-25, Reading 27-March 1, Scranton 2-4.
REILLY AND WOODS: Minneapolis, Minn., Feb. 20-25.
RENTZ-SANTLEY: New York city Feb. 20-25.
RICE AND BARTON: Detroit, Mich., Feb. 19-25.
RUNAWAYS: Chicago, Ill., Feb. 19-25.
THOROUGHBREDS: Troy, N. Y., Feb. 20-22, Albany 23-25.
TIGER LILLIES: Toledo, O., Feb. 19-25.
TRANSATLANTICS: New York city Feb. 20-25.
TROCADEROS: Philadelphia, Pa., Feb. 20-25.
UTOPIANS: Washington, D. C., Feb. 20-25.
VANITY FAIR: Chicago, Ill., Feb. 19-25.
WEBER'S: New York city—indefinite.
WORLD BEATERS: Milwaukee, Wis., Feb. 19-25.

### *MISCELLANEOUS.*

ALAMA CARNIVAL SHOWS: Coleman, Tex., Feb. 20-25.
ARNOLD, PROF. H. J.: Memphis, Tenn., Feb. 26.
CANADIAN COLORED CONCERT: Freeport, Pa., Feb. 21, New Bethlehem 22, East Brady 23.
CANADIAN JUBILEE SINGERS: Rensselaer Falls, N. Y., Feb. 21, Hamilton 22, Morristown 23, Theresa 24, Lafargeville 25, 26.
CREATORE ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): Riverside, Cal., Feb. 21, Redlands 22, San Bernardino 23, Pasadena 24, Los Angeles 25, 26, Bakersfield 27, Visalia 28, Fresno March 1, Stockton 2, Sacramento 3, 4.
CRYSTALPLEX (Henry Walsh, mgr.): Newmarket, N. H., Feb. 20-25, Farmington 27-March 4.
FLINTS, THE (H. L. Flint, mgr.): Chicago, Ill., Feb. 13-25, Council Bluffs, Ia., 27-March 8.
GRAY'S CRYSTAL EYE CARNIVAL (C. H. Gray, mgr.): Poultney, Vt., Feb. 20-25, Fair Haven 27-March 4.
HEWETT: Wrangle, Alas., Feb. 20-25, Douglas 27-March 4.
MARVELOUS TATUM (Leon B. Neate, mgr.): Sherman, Tex., Feb. 27-March 2, Mineola 3, 4, Tyler 6-8.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Camden, Me., Feb. 13-22, Rockland 23-25, Bath 27-March 4.
ROGERS' VAUDEVILLE (H. W. Rogers, mgr.): Columbia, Pa., Feb. 22-25, Carlisle March 1, 2.
ROYAL ARTILLERY BAND: Atlantic City, N. J., Feb. 18-May 12.
**SHEPARD'S MOVING PICTURES** (Eastern; J. H. Laine, mgr.): Birmingham, Ala., Feb. 21, 22, Anniston 23, Chattanooga, Tenn., 24, 25.
**SHEPARD'S, ARCHIE L., MOVING PICTURES** (Northern; Geo. F. Hayes, mgr.): Togus, Me., Feb. 21, Lewiston 22, 23, Rockland 24, 25.
**SHEPARD'S, ARCHIE L., MOVING PICTURES** (Southern; Chas. B. Poor, mgr.):

## OPEN TIME.

ILLINOIS.—Kewanee—McClure's Opera House, March 2-4, 13-25, April 10-13, 20-29, May.
Madison—Grand Opera House, March 4, 27-April 1, 3-22.
INDIANA.—Richmond—New Phillips' Theatre, March 6-11, 14-18, 20-28, 30-April 7, 10-15.
LOUISIANA.—Lafayette—New Theatre, in March and April.
New Orleans—Lyric Theatre, in March.
MICHIGAN.—Muskegon—The Grand, March 1, 2, 7-10, 14-17, 21-24, 28-31, April 9-30, May 1-29.
NEW YORK.—Albany—Harmanus Bleecker Hall, March 1-4, 13-28, April 2-7, 13-15, 20, 23, 25-30, May 1-4, 6-31. Empire Theatre, March 1-18, 23-31, April 1-5, 16-30, May 1-31.
Glens Falls—Empire Theatre, March 6, 8-11, 13, 15-17, April 1-8, 10-18, 24-29, May 13, 15.
PENNSYLVANIA.—Butler—Majestic Theatre, March 1-7, 9, 13, 15-18, 21, 23-25, 28-31.
WEST VIRGINIA.—Huntington—Huntington Theatre, March 29, April 10-15, 17-20, 24-29.
WISCONSIN.—Appleton—Theatre, March 10, 12-17, 20-23, 27-29, 31, April 3-30.

## LETTER LIST.

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### WOMEN.

Austin, Kathrine D., Agnes H. Andrews, Ida L. Abrams, Maybelle Adams, Lucile Adams, Hester Armstrong.

Blair, Sady, Anna Beller, Mrs. Chas. B. Barrows, Mrs. Fred V. Bowers, Charlotte Burnette, Julien Blanchare, Helen Brackett, Madeline Besley, Eva Benton, Edna Benn, Olive Briscoe, Elaine Baine, Gretchen Beardsley, May Burt, Marie Barringer, Irene Beauregard, Ethel Barbour, Marie Burroughs, Ada Boshell, Nellie Benrich, Elizabeth Belknap.

Corey, May, Mary L. Clower, Eleanor M. Cowper, Gladys Crawford, Mary Carrington, Helen Carlton, Katherine Call, Jane Coombs, Miss L. Cameron, Cathrine Colliton, Bessie Crawford, Irene Corbley, Mabel Clark, Maud Cannar, Grace Cummings, Kitty Cheatham, Florence Cathcart.

Danes, Nan, Anne Dale, Madeline Delmar, Elsie de Tourney, Mrs. Kenneth Davidson, Jessie B. Davis, Mrs. Frank J. Duffy, Mrs. Chas. Douglas, Grace Dare, Queena B. Davis, Mona Desmond, Jewell Darrell.

Edwards, Adele, Ollie Evans, Virginia Earle, Lorna Elliot, Alice Entzmann, May Easley, Elizabeth Eddy, Maud I. Entwistle, Louise Egener, Clara Everett.

Filkens, Grace, Eva Fay, Ida C. Fitchell, Leola Fairchild, Beth Franklyn, Bessie Fairburn, Inez Forman, Mabel Frenyear, Emma G. Field, Edesse Fowler, Ethel C. Fitch, Marie French, Kate Woods-Fiske, Mrs. Geo. D. Fawcett, Marie Florence, Eleanor Franklin, Ethel B. Ferguson, Vivian Francis, Anita Faivre.

Green, Evie, Helen Galat, Gussie Gardiner, Marie Granapre, Lucy Gover, Marion Gue, Rhea Gore, Minnie Gray, Carlotta Gilman, Marie Gillette.

Howard, Evelyn, Madge Hyman, Edith Hutchins, Percy Haswell, Mrs. Chas. Hallack, Alice Hilman, Olivette Haynes, Mrs. Benny Harsauw, Carroll Hamilton, Josie R. Haywood, Ellwarren Harmon, Mrs. N. A. Hanway, Howard Sisters, Virginia Howell, Florence Hartley, Lillian Hadley.

Jeffries, Maude, Toots Janes.

Kirkpatrick, Ethel, Margaret Kingore, Frances Knight, Mabel Kent, Mrs. Ed M. Kimball, Lou Kipley.

Lee, Carolyn A., Annie Lynch, Lenora Leonard, Jessie Lansing, Laura Lang, Anna Layng, Clara Lipman, Esther Lyon, Mamie Leonard, Annie Lawrence, Celina Lambert, Baby Alice Lewis, Adah Langdon, Nellie Lynch, Bernice Livingston, Daisy Lucas, Sara Lewis, Marguerite Liddell, Mme. Kirkby Lunn.

Mayo, Leslie, Olive Madison, Jessie Marsano, Adelaide Manola, Lucile Monroe, Katherine Melville, Ruth Moore, Annette Marshall, Mrs. Edw. R. Mawson, Besslie S. Merrill, Miss M. Mouls, Mrs. A. B. Moore, Dorothy Maynard, Josephine Mack, Carolyn McLean, Verna McCombs.

Neilson, Christine, Dorothy Neville, Nellie V. Nichols.

O'Neil, Patrica.

Preston, Leslie R., Marion Peters, Sarah Padden, Mrs. Theo. H. Price, Louise Peters.

Rice, Blanche, Dorothy Revell, Mabel Rutherford, Mary A. Richardson, Margaret Rourke, J. Lambert Rossi, Helen Richmond, Louise Rutter, Lillian Randall, Margaret Robinson, Mae Reid, Pearl Revare, Adele Rafter, Lila Russell, Marie Ray, May Ritchis.

Smith, Maybelle E., Mazie Sinclair, Mrs. F. W. Sidney, Margaret Sands, Jane Stuart, Lillian Stephens, Mary Saunders, Mrs. L. Sherman, Helen Stuart, Christine H. Shaw, Mrs. W. H. Strickland, Gertrude Swiggett, Bess Stewart, Dorothy Scott, Jobyna H. Stringer, Mrs. M. E. Serrels, Harriette Springer, Lillian Schovelin, May Stewart.

Tyree, Elizabeth, Grace Thorne, Miss E. Tirney, Mary Thompson, Jessie Terry, Mabel Tillman, Florence Ten Eyck.

Volks, May, Mrs. A. B. Van Dusen.

Ward, Jean E., Fannie Wilcox, Evelyn Wood, Virginia Wardon, Florence Warden, Ella H. Wood, Tessie Wallace.

### MEN

Armstrong, Jno. F., Sam E. Allen, Claude Amsden, J. B. Aabacam, Paul Armstrong, Edwin Ashworth.

Beers, Harry, Robt. Burns, Jno. A. Boone, Gaston Berenger, Jas. A. Bailey, S. S. Baldwin, Martin Bower, Paul Barnes, Frank C. Bangs, J. Frank Burke, Chas. Baker, C. Hugh Bennett, Van R. Boyd, Elwyn A. Barron, Frank Beamish, Harvey Brooks, W. L. Browning, Edw. J. Buckley, C. A. Bennett.

Castle, Jas., Peter J. Conley, Wright Campbell, Wm. Currier, Forrest H. Cummings, Clarence Chase, Jno. M. Cooke, Harry Carter, S

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

*The Organ of the American Theatrical Profession*

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

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(*Otis L. Colburn, Representative.*)
52 Grand Opera House Building

FOREIGN BUREAU:
(*Stuart A. R. Conover, Representative.*)
Trafalgar House, Greene Street, Leicester Square, W. C.,
LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR.

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Largest Dramatic Circulation in the World.


## *INDISPENSABLE.*

*Lowell (Mass.) Morning Citizen.*

*THE NEW YORK DRAMATIC MIRROR is the accepted and most acceptable newspaper representative of an honorable profession. No other calling has a more worthy advocate of its aspirations or a more devoted champion. THE MIRROR for more than a quarter century has stood for all that is best in the world of the stage, and has been a consistent foe of mere commercialism and whatever is degrading to the drama. For those who wish to keep informed concerning the contemporaneous history of the stage, not only in this country but throughout the world, THE MIRROR is indispensable. Its issue week by week is a marvel, and its annual holiday number a gem. The multitude engaged in the art of public amusement has in THE MIRROR an organ in which it takes a just pride.*

## *A FATHERLESS CIRCULAR.*

THE MIRROR has received a circular-letter, printed, and no doubt widely distributed, headed "The Managers' Association of America," but significantly anonymous, that no doubt has been inspired by present conditions, although there is little hope that it can effect any result, because the person or persons responsible for its issue have not the courage of their convictions. To be of utility in the premises that it discusses this circular-letter should bear a name or names, for there can be no nucleus without some substance.

The circular-letter recites that "it has appeared for some time" that the managers of traveling attractions "should unite in some form of organization." After saying that "organization is in keeping with the spirit of the times," it assumes that "the day of the individual is over," and that "in the present condition of the theatrical business each one of us must realize that so long as the traveling manager stands alone, making his individual fight against all of the various evils and hardships which beset the business, particularly in view of the fact that those with whom we deal are well organized, the longer the contest the surer the end must be in the destruction of the individual."

The writer of the circular-letter, although his name is nowhere apparent, thinks it "advisable that some form of exchange or club," or other form of association, should be entered into, "because, if we are organized into a club or association acting as a body, we can obtain many more advantages for every member of the association." And after enumerating various apparent benefits to be derived from union, he adds: "Such a club or exchange could be effective in compelling fair conduct and justice as between the parties interested." The concluding part of the text of the circular-letter, written in the first person, says:

I advocate the formation of some sort of association in order that the standard of this business be raised; that the financial undertakings of managers should be protected; that we may treat with each other in candor and in fairness; that we may act as a whole and not as a disconnected body of units who can be easily played one against the other; that the general welfare of all the people in this business requires that they shall have a fair chance to earn a decent livelihood and acquire a competence in an honorable manner, and that we should take the place in the community which our efforts and energy deserve.

In a postscript summarizing benefits alleged to be possible from associations these are somewhat crudely enumerated:

Mutual protection for all members.

Railroad committee to treat with railroads.

Raising of funds to secure legal advice regarding breaking of contracts of all kinds, and hundreds of other evils.

Having a clearing house for protection of members.

Helping brother managers in sickness, distress, and in case of fire, railroad accidents, etc., loaning scenery, costumes, etc., to brother members in the hour of need.

Preventing members from taking people from one another who are under contract. To prevent one another from stealing ideas from plays, etc.

Raising of funds for sickness of members of any company controlled by a member of the association, such as securing medical aid, hospital funds, etc.

Protecting managers and playwrights throughout the country from play pirates.

Securing an arbitration committee in case of any dispute. Arbitration to take place in New York city by three disinterested parties.

Protecting theatrical agencies in their commissions.

Securing a committee of high standard representing the theatrical profession to present a bill before Congress to prevent the newspapers from slurring the theatrical profession regarding murder cases, calling chorus girls actresses, etc., and placing the profession on a high standard.

The association to look to the welfare of every one making a livelihood in the profession from the humblest member to the highest.

All complaints to be received at the headquarters of the association of all members, to receive prompt attention by the arbitration committee of the Traveling Managers' Association.

Uniform contracts that are equitable for actors, printers, scene painters, costumers, etc.—in fact, everything to protect the members of the association.

Securing legal talent to fight attachments, and securing bondsmen in every section of the country for the protection of its members.

There is no doubt that some of these objects are desirable, or that association under wise conduct would greatly improve the present condition of traveling managers, who are at the mercy of the Syndicates, so-called, that make up the Theatrical Trust.

The circular-letter here set forth, although it lacks anything definite as to a rallying purpose because of its anonymity, and in spite of its want of form, is nevertheless in a way encouraging, idle as it is. Even with its lack of the tangibility that personality alone can give any project, it is better than the timorous and trembling whispering in corners, or the curses, loud and deep, in the isolation of remote and otherwise silent places, that alone thus far have given some token of the burdens that traveling managers stagger under as a result of the operations and methods of the other combination.

## WHAT IBSEN'S PLAYS DEMAND.

Referring to Ibsen's plays, in a recent article in *Harper's Weekly*, Mrs. Fiske says:

"Of course, Ibsen continues to be the most interesting and powerful figure in the world of dramatic writing, and it is our purpose to produce his Rosmersholm when the opportunity offers. If a psychological drama is to be produced it is better that the producer should go to the fountain head. For Ibsen is still greater than any of his followers.

"Sympathy and understanding between author and player is required to secure the best results with the dramas of Ibsen. Lack of success, from the popular standpoint, is due to the fact that the producer has not studied the play long enough, and Ibsen must be studied long and faithfully.

"To properly produce Hedda Gabler requires at least two years' study. It would not be extravagant to say that a play like Ibsen's Rosmersholm should occupy three years' study and preparation. Ibsen's plays have proved failures in some instances because stage-managers did not devote sufficient time to their study and preparation.

"In this demand upon the producer Ibsen stands almost alone. The plays of Sardou and a great majority of modern playwrights, for instance, require no such preparation. Such plays bear the same relation to Ibsen that tuneful and simple melodies bear to the intricate, purposeful scores of Wagner. The producer of the Ibsen play must understand that the drama presented is but one phase of the whole story—the finale, the dénouement. The principal characters were living their lives many years before the visible presentation, and working out the stage drama may be from childhood. To intelligently portray those characters and conditions requires an understanding of all that has gone before. The producer must delve into the childhood of these characters, and follow their lives down to the stage drama—that is the demand Ibsen makes upon his stage director. The actors cannot always be asked to know the psychology of the Ibsen parts or the drama as a whole—the stage-management must be in a position to explain the parts and to convey the ideas that Ibsen wishes to express. This is particularly true in Rosmersholm. The drama is all but ended before the play begins. What we see in the play is the final moment. Maeterlinck's essays on the modern drama reveal this thought in its fullest expression."

## PERTINENT PRESS COMMENTS.

### A Foolish Proceeding.

*Ohio State Journal, Feb. 19.*

For the sake of argument it may be admitted that all the contentions originally put forward in the pronunciamento of the Syndicate are true. Its good faith in barring Mr. Metcalfe from its theatres need not be questioned, and even then its action will hardly seem to be in conformity with that business judgment upon which the Syndicate particularly prides itself. It might have been expected that exactly that would happen which has happened—that the press of the country would array itself very largely on the side of *Life*. This for two reasons—first, that instinct that drives those of a kind to stand together; and, second, and more important, many editors see in it a concealed blow at the freedom of the press, a principle that is jealously guarded from Bangor, Maine, to lowest corner of California. Many such papers care little or nothing for Mr. Metcalfe, but they see a covert attack upon themselves in the attack openly made upon him. Although the good will, or ill-will, of *Life* may be immaterial to the theatrical managers, none of them will say that they could exist with all, or even a majority of the newspapers arrayed against them.

Again, silence would have been the most effective weapon that could have been employed. By fighting they call attention to an irritation that otherwise many would not have suspected. In the West, at least, the Metcalfe reviews were looked upon as more or less of efforts at humor, and while they may have influenced judgments they did not have the weight they might have carried from the fact that they appeared in a publication avowedly humorous.

It may fairly be assumed that the Syndicate calculated in advance upon the likelihood of suits being brought against it. If Mr. Metcalfe should sue for $10,000 in each case (as much as he could reasonably hope to recover), the aggregate would only be half a million. While that might enable the plaintiff to retire for life, it would not bankrupt the Syndicate. But certainly it seems that the Syndicate should not have overlooked its own security that the civil laws afford. Each and every time Mr. Metcalfe wrote anything that was not true *Life* was liable for damages by civil suit. The code of libel stares every critic in the face when he sits down to write his review. The action of the theatres in choosing another line of action in proceeding against the offending critic is liable to be construed into meaning that they feared their contentions could not be maintained in a legal proceeding.

The Syndicate looks to the courts to sustain it in its contention that it is a private institution and can keep out whomsoever it will. With equal faith it should have expected the same court to grant it relief if an injustice had been done it in public prints. The laws of damages have been more thoroughly adjudicated than the theatre laws. There are any number of lawyers who believe that the United States courts will not hold that theatres are private institutions. In the meantime the war goes merrily on.

### Come Off Your High Horse.

*Life. Feb. 16.*

The criminal authorities of New York have invited the Theatrical Trust to come down from the arrogant position it has so long occupied and learn, perhaps for the first time in its existence, that it and its members are subject to American law and justice. Hitherto the Trust's dealings have been for the most part with actors and actresses, with local managers having their all invested in their theatres, with persons whose property was in plays or productions which they had to find theatres for or become bankrupt, and with people similarly defenceless against the greed of this grasping and insolent combination.

Now, however, the Theatrical Trust is brought face to face with American justice. Law and justice are not by any means synonymous terms, and it may be that the former may tend to defeat the ends of the latter, although we are confident that here the right will prevail. This case of oppression—the combination to keep *Life's* dramatic critic from pursuing his legitimate calling—seems to be a plain and simple one, and the law in the case seems to be explicit and to apply perfectly.

Even criminal law does not move rapidly, and in the period of delay likely to elapse before it accomplishes its ends in the present case, the Trust may be relied upon to utilize every weapon its money, hatred and fear can command. It has already begun a campaign of scurrilous and defamatory publication. *Life* does not hesitate to assist it in this mode of warfare by notifying every purchasable and indigent journal in America that this is a good time to get some of the Theatrical Trust's money. There is lots of it and it will be freely on tap.

From every quarter there comes to *Life* assurance that the decent press and decent public of this country are on its side.

### To Blind and Gag the Press.

*Springfield (Mass.) Daily News.*

If a dramatic critic is to be refused admission to a theatre because he has seen fit to write of a performance as he saw it, dramatic columns might well be abolished in the newspapers of the land. We believe that Klaw and Erlanger, in making war on Metcalfe and his paper, are making the same mistake that Governor Pennypacker, of Pennsylvania, made in his crusade against the newspapers of his State, and their efforts will undoubtedly result in about the same manner. However, it behooves the newspapers of the country to promptly and emphatically express their sentiments on the Metcalfe-Erlanger matter, in order that the Theatrical Trust may know exactly where they stand. If the Trust believes that it can successfully muzzle one paper, it will at once proceed to attempt to censor the dramatic writers of all other newspapers and magazines. If this scheme proved successful, which is, of course, impossible, then—so far as enlightening the public as to the merits of any particular productions go—the dramatic criticisms of the future might just as well be written by the theatrical managers themselves. The Trust is attempting to interfere with the freedom of the press and the effort needs a prompt rebuke. No clique of theatrical managers is big enough or rich enough to dictate to the papers of this country what they shall or shall not put in their columns; neither are all the trusts in the United States strong enough to accomplish the same object. But the press should speak promptly, so that the egotistical New York managers may know exactly where we stand and desist at once from their ridiculous efforts to browbeat dramatic critics.

### To Dissolve Theatrical Trust?

*Utica (N. Y.) Press.*

Since the Sherman Anti-Trust Law has proved so comprehensive in its application by the courts, David Belasco is said to be contemplating invoking it to dissolve the Theatrical Trust. It is really a wonder that some proceeding was not long ago begun against this combination of theatrical managers, if it has done half the high-handed things attributed to it.

## QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

C. J., Wayne, Pa.: Write care THE MIRROR Post Office.

NEW BEDFORD: It was published in the Feb. 20, 1904, MIRROR—too recently to reprint.

MISS W., Brooklyn, N. Y.: Otis Skinner did not play in The Black Crook.

D. G., Brockton, Mass.: A son was born to Mr. and Mrs. James Gordon, July 26, 1903.

MRS. J. C., Mobile, Ala.: It would hardly be kind to the others to name the best actor and actress in America.

E. C., Dixon, Ill.: Murray and Mack are playing An English Daisy. Their route will be published as fast as received.

M. M. J., Kansas City, Mo.: Friquet will not appear again anywhere with the company used in New York. It's season is "closed."

B. C., New York: Yes, if he is in the profession now a letter care THE MIRROR will reach him.

H. T. D., Fargo, N. D.: B. wins. Weber and Fields celebrated the twenty-fifth anniversary of their partnership long before they separated.

L. E. B.: 1. Richard Buhler is now in vaudeville. 2. He was leading man in a Brooklyn stock company.

"A CONSTANT READER:" *Life's* famous cartoon was published three days after the Iroquois fire and republished recently in *Life*.

C. M.: Out of the Fold was written by Langdon McCormick, and is still being played in stock. Any play agent can give you particulars of its ownership.

CONSTANT READER, Youngstown, Ohio: 1. No record can be found. 2. George Learock was assistant manager of the Girard Avenue Theatre in Philadelphia in 1903.

D. F., Northampton, Mass.: Grace Hayward is not acting, nor is Joseph Totten. Ben Johnson is with the Vaughn Glaser Stock company in Cleveland, O.

G. P., Steubenville, Ohio: 1. Any bookseller can order for you Stoddard's "Recollections of Players," or you can secure it direct from the Century Company in New York City. 2. The price is $1.80.

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HER FRIEND'S FRIEND; an original one-act dramatic composition. By Fred J. Beaman.

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A MALTESE CAT; comic opera in two acts. Books and lyrics by Lincoln Balch.

LA MASSIERE; comedie en quatre acts. Par Jules Lemaitre.

MISSING HEIRESS; a drama. By Laura Emma Sweet.

MOCK TRIAL OF THE GREAT KIDNAPPING AND BREACH OF PROMISE CASE; OR, BALM FOR A WOUNDED HEART. By Frank Dumont. Copyrighted by M. Witmark and Sons.

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OVER THE HILLS TO THE POORHOUSE; a comedy-drama in four acts. By Charles Jay Smith.

PAR L'ABSENCE; comédie en un acte. By Mrs. L. Michaud.

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POOR MAGDALEN; a drama in seven tableaux divided into six acts. By Anthony J. Lauck.

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SKY-LARK; OR, THE MERCHANT OF VEN-IS-IT; burlesque on Shylock; or, The Merchant of Venice. By Frank Dumont. Copyrighted by M. Witmark and Sons.

SON EXCELLENCE DOMINIQUE. Par Jean Thorel. Copyrighted by Gaston Bergerat and Jean Thorel.

THE STAR OF BETHLEHEM; miracle play of the nativity reconstructed from the Towneley and other old English cycles (of the thirteenth, fourteenth and fifteenth centuries) and supplemented and adapted to modern conditions. By Charles Mills Gayley.

A TRAMP AMONG CRANKS; OR, PERPETUAL MOTION. Sketch by Frank Dumont. Copyrighted by M. Witmark and Sons.

TWISTED AND TANGLED IN A CHILD'S RESTAURANT. By William H. Hickey and Lillian Nelson.

WHILE HE WAS AT ELBA; drama in five acts. By Embley Osmun. Copyrighted by Eliza Warren.

WILLIAM RATCLIFF; romantische oper in einem vorspiel und drei akten. Text von A. Zanardini; deutsche von Otto Neitzel; music von Emilio Pizzi. Copyrighted by Emilio Pizzi.

WORLD AGAINST HIM. By R. H. Raines.

## THE USHER

Religious revivalists go to such lengths of statement sometimes that with self-contained and logical persons they lose even respect, while the fact that they disgrace the faith they seek to inculcate hinders their work.

A revivalist in Springfield, Mass., recently had the bad taste to assert, without disclosing the source of his information, that the Iroquois Theatre fire in Chicago "was a manifestation of God's avenging wrath" against the theatre, dancing, and other things in which normal human beings indulge with benefit.

This clergyman, or revivalist, was not the first of the cloth to make this amazing statement, but it was not permitted to go unchallenged in Springfield. Isabel Gordon Curtis, in a protesting letter to the Springfield *Republican*, defended the theatre against the attack of this clergyman, who in his frenzied statements showed no regard whatever for mere truth. Her rebuke was all the more effectual, because she at length cited facts which showed that the people of the theatre are not a godless, wicked, and unregenerate people, but a profession among whom all the virtues—and particularly self-denial, charity, and human sympathy—are practiced.

The statements of many clergymen, in their ignorance of the stage, made as they are to persons who know something about it, and probably have acquaintance with many in the theatre, carry their own refutation.

♣

The latest tangible contribution to the subject of a repertoire theatre in London is furnished by Walter Stephens, cousin to the late Robert Louis Stevenson, and author of several plays, who offers to furnish £5,000 for the object provided the general public interested subscribes at least an additional £20,000.

It is Mr. Stephens' idea to call the new enterprise the Irving Repertory Theatre, to build a new home for it, and to admit the public free to the pit and gallery twice a week, as a measure for improving public taste, while the best procurable plays shall be produced, with the motto, "The utmost for the highest."

It now remains to be seen if there is associative earnestness in this project that will provide materially for it.

♣

George Bernard Shaw, who is known in this country only through his stage pieces, outside of a restricted circle of persons who no doubt keep well posted on his multifarious activities, has a finger in almost every controversial pie in London.

One of the most amusing, if not one of the most instructive, of his recent utterances, is an essay in the London *Daily News* on "Equality," in answer to various persons who in the public prints of that metropolis of late have contended that there is no such thing as equality, as men differ in accordance with opportunity, environment, gray matter and other things too numerous to mention.

Mr. Shaw, who is a socialist among other things, believes in a uniformity of income among men, without regard for circumstances, and he would even up matters in this respect by force if necessary. One of his ideas is that the youth who inherits great wealth should be seized, examined as to his capacity and industry, and if he should be found to be incapable of earning a living or ill disposed toward manual labor, Mr. Shaw would take him and all like him by the nape of the neck and drown him and them like superfluous kittens.

How Mr. Shaw can put his own great genius on all fours with his doctrine of equality he has not yet explained, although most other questions disputed by men he has solved with neatness and dispatch.

Mr. Shaw is, or tries to be, a very diversified human character. As said, he is a socialist, a vegetarian, a teetotaler, and, in some sort, a philosopher. Moreover, he is an iconoclast, in spite of some of his optimism. No one could possibly charge him with jealousy of the fame of Shakespeare. Shaw is too sensitively modest on his own account for this. In all earnestness he said the other day, in addressing the Ancoats Brotherhood (whatever that may be) at Manchester, England, that Shakespeare was born a snob, lived a snob, and died a snob; that his one aim was to make money enough to go back to Stratford, to recover the property of his bankrupt family, and to resume the family coat-of-arms; that he had no religious belief; that his philosophy was that evil is greater than good; that he had no sympathy with democracy; that his plays were crowded with kings and nobles, and that the lower classes in them were always servants.

What a pity it is that Shaw could not have been born in Shakespeare's time, and Shakespeare translated by Fate to Shaw's period!

The Playgoers' Club, of London, has been known chiefly, as far as intelligence of its functions has come to this side, for shrewd discussions of the drama and its achievements and needs from expert viewpoints.

That this club has a humanitarian side is shown by the fact that recently it provided for the pleasure of some 2,500 children from the tenement districts of the English metropolis at one of the many pantomimes that run at and beyond the holiday season.

The briefest account of this treat to children who have little of brightness in their lives suggests that the Playgoers' Club, by simple observation of the results of its charity, was well repaid for its thoughtfulness. In the interval of the play tea, oranges, cakes and sweetmeats were distributed in profusion, and the front rows of the stalls were filled with blind children, who enjoyed the music of the entertainment as something from fairyland itself.

♣

The Countess Lavinia Magri, formerly Mrs. General Tom Thumb, has sent to THE MIRROR a piece of the wedding cake that was cut on Feb. 10, 1863, the day that she and Tom Thumb were married at Grace Church, New York City.

The cake is forty-two years old, and is still in an excellent state of preservation. Mrs. Thumb married her second husband, Count Magri, at Holy Trinity Church, New York City, on April 6, 1885, and is now living at Middleboro, Mass.

As many people are under the impression that she is dead, she desires to remind the public that she is still in the land of the living, and says she is in splendid health.

♣

Virginia Harned is reported in an interview to have expressed full faith in the value of her new play, Jane Shore, which closed in Chicago, and to have added:

I would like to explain the alleged "mystery" of my closing in Chicago. It was simply owing to the fact that I was offered a tour of one-night stands in the South with a company of forty people, a heavy production, and a play requiring one hundred and twenty "supers." You can readily see how impossible it would have been to avail myself of this booking.

If this is so, it represents one of the many beauties—if not one of the many pecuniary advantages—of the booking "system" that prevails in American theatres, and about the advantages and virtues of which so much has been said—by the booking persons.

### HOW A MATINEE WAS SAVED.

The gallantry of a member of the Baltimore Police Department and the driver of a delivery wagon of one of the department stores of that city saved the matinee performance on Wednesday at the Lyric Theatre of Quincy Adams Sawyer. The policeman gave assistance to Helaine Hadley, who plays the part of Alice Pettengill, the blind girl. Miss Hadley on Wednesday decided to walk from her hotel to the Lyric. Allowing herself half an hour extra time, she left the hotel for the theatre. Instead of turning east at Dolphin Street, on Eutaw Place, she went west. After walking innumerable blocks she began to realize that she had taken the wrong direction. The policeman was encountered, and, learning of her plight, realized that Miss Hadley did not have much time to get to the theatre. As a delivery wagon was passing the patrolman hailed the driver and sent Miss Hadley to the Lyric in the wagon. She reached there after the curtain had been held for some time in wonder at her absence, and the play went on as usual.

### AIDED RUSSIAN ACTORS.

Leading English artists, including Lawrence Irving, Beerbohm Tree, Helen Terry, Cyril Maud and others, gave a complimentary benefit at the Haymarket Theatre, Feb. 17, to aid the Russian actor, M. Orleneff, and his company, who are on their way to America. A substantial sum was realized for the unfortunate company, whose members found themselves almost penniless in London. A number of leading actresses sold programmes. Among the fashionable audience were the Duchess of Sutherland and the Countess of Warwick. The programme was made up of scenes from old plays like The School for Scandal, Nance Oldfield and The Ballad Monger.

### FUNERAL OF E. J. NUGENT.

The funeral of Edward J. Nugent, the theatrical manager, was held on Feb. 17 from his home, 210 West Thirty-seventh Street, with additional services at the Church of the Holy Innocents. Many fellow lodge members of the Masons, Eagles, and Elks were present, and there were a large number of floral offerings. Interment was in Calvary Cemetery. Among many friends at the funeral services were Thomas H. Davis, of the old firm of Davis and Keogh; A. H. Woods, Hollis E. Cooley, Louis Mencke, Walter Moore, Thomas McLaughlin, Walter Jordan, of Sawyer and Jordan; Harry Winsmere, Cary McAdow, Jacob S. Strahl, and George Mayo.

### A TEXAS BILL.

The Texas State Senate is considering a bill seeking to double present tax on all companies playing in Texas that charge more than $1 admission fee. Manager George Walker, of the Austin Hancock Opera House, appeared before the Senate Committee and succeeded in obtaining stay of action until Feb. 20, when the State opera house managers and owners will appear before the Senate committee against the bill.

### FOR RICHTER'S WIFE.

Mrs. James A. Herne has engaged for the company that will present Julie Herne's play, Richter's Wife, at special matinees at the Manhattan Theatre on Feb. 27, 28, March 1, 2 and 3. William Humphrey, Frank Lamb, and Ann Warrington. Julie and Chrystal Herne will head the cast, and John E. Kellerd will play the leading male role. Rehearsals are in progress at the Manhattan Theatre under Mrs. Fiske's direction.

### MISSOURI'S PENDING LAW.

By the provisions of a bill now in the hands of the engrossing clerk of the Legislature of Missouri, theatrical companies will be put under a new and unwelcome regulation should the measure become law. Under existing law theatrical companies may play only in licensed theatres. The pending bill provides that county courts shall license the companies, charging such fees as they see fit.

### UNIVERSAL PEACE THEATRE LUNCHEON.

The Universal Peace Theatre Company held a meeting and gave a luncheon on Thursday, February 16, at the Hotel Marlborough, at which more than sixty guests representing the dramatic and literary world signified by their presence and words of encouragement the interest which this movement for universal peace and arbitration, to find expression through the theatre and its widespread influence, is creating.

The guests, before proceeding to the luncheon hall, were greeted by David Hershfield, Nat C. Goodwin, chairman of the committee, and Alexander B. Ebin, secretary of the company. The dining room was tastefully decorated with flags and the peace ensigns of all nations, and a white dove bearing an olive branch occupied a conspicuous place. By courtesy of William O. McDowell, rosettes like those worn by President Roosevelt and members of the Interparliamentary Union were presented to the guests.

The discussion of an elaborate *menu* occupied about an hour, when Nat C. Goodwin, as chairman, was introduced from his seat at the head of the U-shaped table by David Hershfield, vice-president of the company, as one being "well known to Mr. and Mrs. Everybody."

Mr. Goodwin replied that he was "proud to know them," etc. He proposed a toast to the President of the United States, which was drunk standing. Joseph T. Hogan, vice-president of the New York Playgoers' Club, proposed as a second toast "success to the second meeting of the Hague Peace Conference as called for by President Roosevelt."

Charles Sprague Smith, founder of the People's Institute, was introduced and told of his renewed and present interest in things theatrical because the People's Institute is about to launch a theatrical company with the purpose of furnishing Shakespearean and other drama to the public schools, etc., at moderate prices. He spoke of the theatre as a good instrument with which to spread the idea of universal peace and pronounced it a power comparable only with that of the Church, and perhaps greater.

Remarks were made by Dr. Ernest Richard, of Columbia University, and Alex. B. Ebin, secretary of the company, who then called upon Nat C. Goodwin for a speech, and the guests were treated to some witty and pithy remarks.

Mr. Goodwin said he had wondered why the committee had selected an actor for its chairman, but had concluded that the organizers of the Universal Peace Theatre Company and the New York Playgoers' Club must agree with the critics, who had so often informed him that he had missed his vocation. He said the title "Universal Peace Theatre" particularly appealed to him, because he had never found much peace in any of the theatres which he had been connected with. He noticed that in promising to introduce peace into the homes and theatres the company did not mention the Syndicate.

Mr. Goodwin expressed the hope that the New York Playgoers' Club would grow as has that club in London, which has now three or four thousand members. He told of being selected to speak at one of the entertainments of the London Playgoers' Club on the subject of "The American Invasion," and went into it from the time of the Druids till the arrival of the first New York chorus girls in London. He thought that through that speech he gave Chamberlain the incentive to adopt free trade. He was in favor of the Playgoers' Club because it allows the actor to meet his public and touch them with his personality, and so make them less willing to rely upon the critics. He spoke of the theatre in Germany as being an artistic educator. Here it may be so later, but now it is like selling eggs at a corner grocery. Here the people don't go to the theatre to think, and the public's ideals have been destroyed. The Playgoers' Club should help to remedy these conditions and "burn the masks of wrong criticisms with the torches of honest endeavor." At the conclusion of the luncheon a vote of thanks was tendered to Mrs. H. C. De Mille, who has done much for the Universal Peace Theatre Company, and to Mr. Goodwin. A concert will be given by the New York Playgoers' Club on the third Sunday in March.

### THE NEW BRONX THEATRE.

The plans have been completed for the new Bronx Theatre, to be built by the William T. Keogh Amusement Company, at the junction of Third, Westchester, Bergen, and Willis avenues and 149th Street. In conjunction with the theatre on the Westchester Avenue front there will be a large office building.

On the east side of the plot, immediately adjoining the Subway, will be a separate three-story building, in which will be the dressing-rooms, carpenter shop, scene painters' studio, electrician, billposters' rooms, etc., also the boilers, engines and dynamos, this building being so arranged that it will completely shut off from the theatre any noise caused by passing trains.

The main business and manager's offices are all to be on the ground floor connected with the two box-offices.

The auditorium will be 100 feet long and 107 feet wide. The seating has been arranged by taking three sections accommodating thirteen seats in each row, as provided by law, and giving the balance of the width to extra wide aisles and two side promenades de luxe, each 11 feet wide and the full length of the auditorium, from which open the exits to street, court and exterior iron staircases. These side promenades on each tier will be some of the architectural features of the house. They will permit five exits from each tier on each side instead of two, as is customary.

The orchestra will seat 1,100 persons, the balcony 800 and the gallery will seat in separate chairs 1,100, making a total capacity, without boxes, of 3,000. There will be four tiers of proscenium boxes on each side of the stage, with two boxes in each tier, making sixteen boxes in all, each large enough for ten chairs. They have been kept lower than the usual arrangement, which will give occupants a better view of the stage.

The stage measurements will be 40 feet clear depth from curtain to rear wall and a length of 96 feet in the clear. There will not be any dressing-rooms on the stage.

The building is to be absolutely fire proof, of the best brick and Portland cement, steel work and concrete floors. All iron will be protected by covering with fire proof tiles two inches thick. The roof will be of brick, with water proofing underneath. The fronts will be of pressed brick, with terra cotta trimmings and plate glass windows.

### WILSON FOR AUSTRALIA?

Sanger and Jordan, representatives of prominent Australian managers, have been interviewing Sidney R. Ellis, manager of the German dialect comedian and singer, Al. H. Wilson, for the purpose of arranging a starring tour for Mr. Wilson in that country in the near future. Thomas Williamson, who is the popular manager there, has always retained a pleasurable remembrance of Mr. Wilson's success in his old play, Struck Oil, when Augustus Pitou revived it several years ago, and has carefully noted since this young star's progress in the field made famous by the late J. K. Emmett, and is of the opinion that Mr. Wilson could duplicate his present success and win additional laurels in the Antipodes. Mr. Ellis has taken the matter under serious consideration.

### REYNOLDS LEASES THE GARRICK.

Former State Senator Reynolds, president of Dreamland, Coney Island, and of the Montauk Theatre Company, has closed a deal with Edward Harrigan by which he takes a lease on the Garrick Theatre for ten years, beginning Sept. 3, when Samuel W. Gumpertz, now of Dreamland, will be installed as manager. Mr. Reynolds, who recently arranged with Mrs. Caroline Sinn-Hecht for the building of a playhouse to take the place of the present Montauk, expects to lease other theatres.

## PERSONAL

WILLIAMS.—Mrs. Barney Williams, the once famous exponent of Yankee parts and an actress of versatility in her day, celebrated on Feb. 11, at her home, 142 West Seventy-second street, her seventy-ninth birthday. The immediate members of her family only were present. These included Mrs. G. H. B. Mitchell, her daughter, and Mr. G. H. B. Mitchell; their children, Master George and Ethel Mitchell; Mrs. W. J. Florence (Annie T. Florence) and Mrs. Martin, sisters of Mrs. Williams; James Bevins and Daniel Kelley, her nephews; Mrs. Alfred Dodsworth, her niece; Mr. Dodsworth, and Mrs. George H. Browne, another sister of Mrs. Williams. Mrs. Williams is convalescent after a severe attack of neuritis.

WILSON.—Francis Wilson has purchased a large farm at Lake Mahopac, and intends to establish a country home there.

SHOTWELL.—Marie Shotwell, who married five years ago and has not been seen on the stage since, will star next season. She expects to secure a new play by Sardou.

EDWARDES.—George Edwardes said, on his return to London: "In architecture and fittings the English theatres are far behind those of America. New York has three first-class playhouses to every one in London. Some of the quite ordinary New York theatres cost £300,000, while Daly's, one of the most expensive in London, cost only £120,000. Much as Americans like to be amused, New York has too many theatres."

MANNERING.—Mary Mannering, in Nancy Stair, will succeed Francis Wilson at the Criterion Theatre March 12. The company includes Francis Carlyle, Clarence Handysides, Stanley Dart, Lucille Flavin, and Maude Granger. George Marion will stage the play. Rehearsals have begun.

ROOSEVELT.—Mrs. Roosevelt, the wife of the President, with Mr. and Mrs. Douglas Robinson, occupied a box at the Garrick Theatre the night of Feb. 14 to see Arnold Daly in You Never Can Tell.

MANSFIELD.—Richard Mansfield, to avoid the noise of New Orleans during his engagement in that city this week, will pass each night after the play on the water. J. K. Middleton, of New York, has placed his steam yacht *Alica* at the actor's disposal.

BONN.—Ferdinand Bonn, who will be seen at the Irving Place Theatre, where he has appeared before successfully, arrived Feb. 15 from Germany.

JEWEL.—Izetta Jewel spent a few days last week in New York, her first visit to the city in more than a year.

DAY.—Charles H. Day had a story in the New Haven *Union* of Feb. 11 entitled "Angelage." Beaumont and Fletcher, who used this word, described it as "The existence or state of angels," and Mr. Day in his tale applies it theatrically, with his usual wit.

HOLLAND.—The testimonial in honor of Joseph Holland will be held at the Metropolitan Opera House, New York, on the afternoon of Friday, March 24. Every player of prominence in the vicinity of New York at that time will participate, while Victor Herbert will conduct the augmented orchestra.

BINGHAM.—Amelia Bingham will begin her New York engagement at Wallack's Theatre March 6 in Mademoiselle Marni, following The Yankee Consul, which will then begin a road tour.

JEFFREYS.—Ellis Jeffreys arrived on the *Campania* Sunday and began rehearsals Monday at the Garrick Theatre for his appearance at the New Amsterdam Theatre March 6 in The Prince Consort, an adaptation from the French by William Boosey and Cosmo Gordon Lennox.

LEWIS.—Mrs. James Lewis is visiting her friend Mrs. John Schoeffel in Boston.

MYERS.—Mrs. Mary Myers, the one time well-known actress, is the latest guest to enter the Actors' Home.

RÉJANE.—Madame Réjane announced on her sailing on *La Touraine* Feb. 16 that she was delighted with her visit and would return next season to play in a theatre of her own in which Mr. Hyde, Mrs. Clarence Mackay, and other patrons of French art and literature would be interested. Madame Réjane will celebrate her return to Paris by her reappearance at the Gymnase in a play by Pierre Wolff.

# TELEGRAPHIC NEWS

## CHICAGO.

### Weather and Business Better—Successes and Future Shakespeare Offerings.

*(Special to The Mirror.)*

CHICAGO, Feb. 20.

Theatres are recovering from the effects of the extreme cold weather the fore part of last week and the prospects for this week with a good list of attractions is brighter. The bills this week: Grand Opera House, Hackett in Fortunes of the King, second and closing week; Powers', Faversham in Letty; Garrick, Hawtrey in Message from Mars; Illinois, Savage's Parsifal in English, second and closing week; Studebaker, Girl and Bandit, seventh week; Auditorium, Ben Hur; McVicker's, Warde and Kidder in Winter's Tale; Bush Temple, Players' Stock in Are You a Mason; People's, stock in Man of Mystery; Columbus, Happy Hooligan; Academy, Shadows of a Great City; Great Northern, Running for Office; La Salle, His Highness the Bey; Alhambra, Factory Girl; Bijou, Stain of Guilt; Criterion, Tracked Around the World; Avenue, Jekyll and Hyde; Howard's, Blow for Blow; Thirty-first Street, Serpent's Power; Marlowe, David Harum and Span of Life; Warrington, Oak Park, the Flints.

James K. Hackett got here the coldest day of the Winter, in fact, the coldest in several Winters, and, except a few degrees, the coldest on record in Chicago. A considerable number of people faced the cutting winds and saw the first performance last Monday of The Fortunes of the King. Next day there was a small blizzard, and that night the house was larger, with fair indications for the rest of the week. The house was filled at the Wednesday matinee. The gentlemen of the press found the play pleasing for those who like nice romantic melodrama, well acted and handsomely staged. Hackett, as a king in disguise, might reasonably be supposed to interest a considerable portion of the community. He made ideals in many a maiden's heart to live and, no doubt, Charlotte Walker exerted the same magic influence on beings of sterner visage. Both Mr. Hackett and Miss Walker maintained their places well as members of the profession's 400 of ability, and Peter Lang as William Carlos received, and deservedly, especially complimentary notice. James L. Seeley made Clement Lane an interesting and satisfying figure in the story, and Alexander Frank was an excellent Captain Davereaux. Flora Bowley was a natural and pleasing Drusilla. George Schaeffer was a good cornet, and Thomas H. Hall an acceptable yeoman. E. L. Duane got all the laughs due the miller. There was much genuine applause, and Mr. Hackett not only responded to many curtain calls, but also murmured "I thank you" once, but the sound got no further than the first row.

Parsifal, like Hackett, opened on an Arctic night, or, rather, late one icy afternoon—last Monday—but the audience was virtually all in the Illinois at 5.30. Less than twenty tickets were taken after the intermission, all the rest of the house having enjoyed the new sensation of going to an opera and going out between acts for dinner. The pinching atmosphere prevented a capacity greeting, but the public came more numerously later, the attendance rising with the temperature. In general, Mr. Savage's Parsifal in English has met with approval from the critics, and many details of the production have been praised. The management's request to refrain from applauding was observed Monday night, at least, and the usual betrayal of immediate impressions out in front cannot be recorded here. Toward the close the audience seemed absorbed. The usual preparations to leave, beginning long before the close of many plays, were not attempted, and undoubtedly not thought of, while Parsifal held the uplifted grails. Madame Kirkby Lunn sang with adequate voice and often brilliantly. Her appearance, particularly in sober dress, was impressive. Her beauty made her an appealing Kundry, but her manner was not too much like that of a tempter. Press criticism included praise for the beauty of her voice in seductive passage and admirable skill in dramatic climaxes. Pennarini's Parsifal made a favorable impression, and the rich and sympathetic quality of Putnam Griswold's voice, the ease and distinctness of his enunciation, and the thorough excellence of his acting contributed a great deal to the success of the performance. Johannes Bishoff's Amfortas and Homer Lind's Klingsor were ably acted and sung in a manner that has elicited especial praise. Ottley Cranston and Franz Egnanieff received enthusiastically favorable notices. The beauty of the chorus was especially noted, and the scenic equipment and management admirable.

Ben Greet and his company have been engaged for a cycle of Shakespeare at the Studebaker for two weeks, and a revival of old morality plays the third (Holy Week). Preston Gibson, author of Mrs. Erskine's Devotion, is interested in the enterprise, and Arthur Bissell will be the manager. It is argued that if Ben Greet and his revivals could succeed for two weeks in San Francisco they should prosper in Chicago for three weeks. As You Like It is likely to be put on with modern details of scenery and business, and a modern production of Hamlet is a possibility.

Florence Bindley carries The Street Singer to success, and her week at the Great Northern added to her personal popularity. Her dancing, singing and diamond dress and baton all were enthusiastically appreciated. Guy Lewis was a good William Van Voort and the chorus was pleasing, but the cast as a whole, and the vehicle, should be improved. A good deal of money was thrown on the stage in the street singing scene.

Edna May in The School Girl comes to the Illinois Monday, Feb. 27, and George Cohan is on the list to follow.

In the cast of A Fair Rebel, with May Hosmer, the opening bill at the Thirty-first, were Cecil Owen as De Perrin, John Arthur as Stillman, Robert Mehren as Major Watkins, Edward Van Vechten as Bronson, Robert Sydney as Stephen Monteith, Harriet Elliott as Harding, Dollie Davis as Captain Johnnie, Esther Noble at Margaret Wyeth, Marie Easton as Mrs. Wood, Alice Gerbing as Mrs. Stuart, Butler Mandeville as Secon Bummer and Burt Wilson as Corporal.

The "sold out" sign has been displayed at Hyde and Behman's several times since Smiling Island opened.

The Marlowe company, owners of the New Marlowe, in Englewood, was incorporated at Albany by Francis Dedek, William Lowne and George T. Welles.

The Royal Chef has had a number of capacity houses since its return to Chicago at the Garrick.

Howard Pew, manager of Creatore, was a caller at THE MIRROR office last week, bearing news that Minneapolis will soon have an independent theatre. The New Auditorium, with 2,600 capacity, will be completed in March, he says, and Creatore will be the first attraction. The Auditorium has a regularly equipped stage, and if Mr. Belasco had come East from Seattle a little later he could have reduced that Spokane-Eau Claire jump of The Darling of the Gods by playing the Flour City's new theatre. The house was built and is owned by the Northwestern Life Insurance Company of Milwaukee and Frank Conklin, manager of the Minneapolis Grand in the halcyon days of the '80's, will manage the Auditorium. He represents the Northwestern Life in Minneapolis, and the company told him that if the people of that city would take $2,000,000 life insurance and guarantee payments for three years it would build the theatre. The citizens accepted the offer and took out enough policies. The incident furnishes a new way to get a theatre.

Creatore will be at the Auditorium from April 16 to April 23, after his Western tour. His third season has been better in the East than on the coast.

J. C. Banks, who was in Chicago recently in advance of the Elinore Sisters in Mrs. Delaney of Newport, was in the wreck last week near Milbourne, Iowa. It is understood he was slightly hurt.

Mrs. Patrick Campbell is now expected at the Illinois March 6.

Georgia Caine, Joe Coyne, Eddie Foy, Van Rensselaer Wheeler and Amelia Summerville are announced as members of The Earl and Girl company.

His Higness the Bey is to be put out on the road. A traveling company will be organized soon in this city and the opening will probably take place the latter part of March. By that time the new La Salle musical comedy, The Lady or the Tiger, by the authors of The Bey, will be ready for the public at the La Salle.

Dave Levis announces he has leased A Poor Relation and will send out two companies playing it next season.

Richard Sutton, of Butte and the Northwestern circuit, John Court and others were in town last week. It was said they were to meet Dry Dollar Sullivan, of New York, Mr. Considine and persons interested in the 10-cent-store theatre industry.

A well-known actor was in Chicago while the Automobile Show was going on at the Coliseum, but the rumor that he bought an $8,500 machine at $1 down and $1 a month is suspicious.

Charles W. Burrill announces he has succeeded to the management of Howard's, Lorin J. Howard having returned.

J. C. Drum has left The Girl and Bandit staff and returned to New York.

The College Widow will come to the Studebaker next August for six months.

A $150,000 casino is to be built at Wabash Avenue and Peck Court, and opened in May by Brooke's Band.

A benefit matinee to aid Charles A. (Carl) Gardner has been arranged for next Friday afternoon. Manager Fred Eberts has given the use of the Great Northern, and Ben Giroux and General Manager Hogan, of Lincoln Carter's staff, are getting up the bill.

The Girl and the Bandit will remain at the Studebaker a few weeks longer. Margaret Anglin is not coming in a new play as expected. It is again probable that The County Chairman will follow The Girl and the Bandit.

A Texas Ranger follows A Man of Mystery at the People's, and Heart of the Blue Ridge follows the Ranger. The Texas play is by a Mr. Stout, a Chicago newspaper man, and had a tryout at an outlying theatre.

Woman Against Woman attracted some more big matinees at the People's last week, and was well played. The new leading woman, Maud Gilbert, showed distinct improvement and emotional strength as Bessie Barton. Jessie Pringle as Deborah Barton gave one of the best performances of the part seen in stock in this city. Its thorough naturalness was convincing and she gave the faithful delineation strength in plenty, which the crowd in front was quick to appreciate. Joseph O'Meara's Tressider was strong.

Monday, Feb. 13, might be remembered as Klondike Monday in Chicago on account of the nipping cold weather and not on account of gold discovered in box-offices. The Monday night receipts ran something like this: $45, $52, $54, $57, $130, $300, $400.

The city law requiring big ventilators in roofs over stages is held responsible by some for much sickness, the ventilator making it difficult to heat a house properly in the coldest weather. The big valves must be kept ready to respond to the pushing of an electric button, and so they let in the cold air.

May Hosmer opened the Thirty-first Street Theatre a week ago Sunday night as promised, but the house was hardly ready and icy winds made it hard to keep the audience warm. Miss Hosmer made a little speech when she came on as Clairette in The Fair Rebel, asking indulgence for the unfinished condition of the theatre and giving her friends the confidential information that some members of the company were at that moment in the wings holding up scenery. Treasurer M. O. Jenkins said the house was sold out for the opening matinee, but had to be turned away because city inspectors said a few pieces of scenery had not been fireproofed. There was a good house in the evening. Francis Boggs was greeted with prolonged applause when he first appeared as Colonel Mason. Roy Weed, who is stage-manager, helped a good deal to counteract untoward opening circumstances with his good performance of Neise. The stage has been made ten feet deeper and the house reseated.

The Crisis brought to the Columbus last week one of the most capable companies ever seen at a popular-price house in Chicago. Miss Comstock, the star, delighted an audience Saturday that filled the Columbus completely. Her charm of manner and voice, her beauty and vivacity were all fully appreciated. Crosby Leonard as Stephen Brice and John B. Cooke as Whipple gave characterizations far above the average. Albert Perry's Colonel Carvel was most satisfying, and Melvin Hunt's Clarence Colfax and John Dugan's Hopper were capital. Arthur Hurleigh's Ephum was good. The production is well staged, and altogether one of the best that patrons of the ordinary priced theatres can expect to see. Mr. Hackett is to be congratulated.

Child Slaves of New York, with its Gatling gun, struck the coldest weather of the season at the Alhambra last week, but did a fair business. Will H. Vedder was popular as the boy detective, and the company was of average merit, with Beatrice Thorne as Rose and Maggie Meredith as the Irish woman being especially praiseworthy.

Manager Max Weber, of the Columbus, says Eugenie Blair has decided not to come West with Iris this season, and therefore will not be seen at the Columbus.

The Smart Set returns to the Columbus week after next, and other bookings include Hole in the Ground and Russell Brothers in The Female Detectives.

Drury Underwood has been buying new clothes, having lost his wardrobe in the Brevoort fire.

Primrose's Minstrels are announced to follow Hawtrey at the Garrick March 5.

Blanche Bates may be seen in Madame Butterfly and A Doll's House in the course of her week at the Grand.

Checkers follows Warde and Kidder at McVicker's.

Leon Wachsner's sterling company of German actors will play Iphegenie auf Taurus for the second matinee of German classics at Powers' Feb. 27.

A Gentleman from Indiana will be seen at the Grand, with Edward Morgan in the leading role.

Flint, the hypnotist, drew large houses at Frank June's Oak Park theatre, the Warrington, last week, in spite of the coldest weather in twenty years, and the prospects are good for the second week.

Recent engagements through Bennett Exchange include Joseph Sullivan with the Thanhouser Stock company, Milwaukee; Rhea Lusby with Irma Opera company, Charles Marston, Lillian Tucker, Mr. and Mrs. Carlos Inskeep with the Chase-Lister company, Mignon Phillips, Anna Adams, Beatrice Mack, Louella Curtis and others with Girls Will Be Girls; Mr. and Mrs. David Yost, James Burrill, James Lucas, Warren Ellsworth with Alphonse and Gaston; Maud Kiefer, Grace Dilworth, and Garnet Niblack with Devil's Auction; Forrest Cummings with Stater's stock, San Antonio, Texas; Christine Prince, Nellie Holland, G. B. Towler, and Raymond Bond with Convict's Daughter; Gus Arthur with Dora Thorne company, Elec Richi with Babes in Toyland, Myrtle Ryan with Gordon and Bennett's Royal Slave, W. H. Griffith with The Girl and the Bandit. J. H. Dobbins with Everyman, Paul Boardman, Emma Siegel, Frank Moore, and Marie Russell with Hooligan's Troubles; William C. Dowlan and E. H. Groppel with Village Parson, Gus Mortimer with Gordon and Bennett, Norman Travis and Charles Gardner with Span of Life, Mrs. Harry Seamon and child with Little Church Around the Corner, Leon M. Hattenbach with Lighthouse by the Sea, Woodford Ray, H. Braddock Thomas, and Jennie E. Lindsay with King-Perkins; Walter Newman, Lew Silvers, Rose Evans, Jack C. Horan, Kota Pierce, Marmora Henry for Columbia Stock, Wausau, Wis.; Fritz Lieber with Darkest Russia, Annie Stewart with Davidson Stock, Harold Hubert with The World, Edith Martinot with Chicago Tramp, Thomas P. Holer for stock at Des Moines, Carrie Le Moyne with Hanlon Brothers' Superba, and Daniel Flynn with Child Slaves of New York.

The La Salle management does not confirm a published item that Edna Aug is to join the musical stock at that theatre.

Faust will be played at the Bush Temple next week.

Fay Templeton is said to be under consideration as a special star for Smiling Island at Hyde and Behman's.

Alexander von Mitzel is playing Florizel in A Winter's Tale, with Frederick Warde and Kathryn Kidder.

Mrs. Campbell is now announced for Powers' instead of the Illinois March 6 in The Sorceress.

OTIS L. COLBURN.

## BOSTON.

### Annie Russell in Jinny—Wyndham as David Garrick—De Wolf Hopper—Notes.

*(Special to The Mirror.)*

BOSTON, Feb. 20.

First-nighters had a difficult job of it to decide where they would go to-night, for the two principal offerings were unusually attractive, and as a result society patronage was about even.

Annie Russell laid aside Brother Jacques and made a decided improvement by presenting Jinny the Carrier, which has been rehearsed for the past fortnight under the personal direction of the author, Israel Zangwill. It is a great improvement over Miss Russell's last two plays in Boston and marks the return of this popular star to the style of heroine which she plays so well. The scene is laid by the dramatist in one of the little English country villages, not too far from London, but at just the right degree of inaccessibility for the employment of a carrier to bring parcels from the railroad terminus to the village, and Jinny Quarles is in the business, having succeeded her father in the line of work, which is without its exact equal on this side of the Atlantic. There is a love story of interest, and Miss Russell has very effective scenes which were much applauded to-night. In a quaint note on the programme Mr. Zangwill explained that the action took place "just before the bicycle period of the Victorian era," a phrase that gave a keynote to the comedy. The characters are all capitally drawn English rural types, including a rat-catcher, a village patriarch, a dressmaker, a postman, and a veterinary surgeon. There is a considerable change in Miss Russell's company for this play. Oswald Yorke, George W. Wilson, Charles S. Abbe, and Grant Stewart are among those who stay, while the newcomers include Fuller Mellish, John W. Jennings, Sarah McVicker, and Blanche Rice.

Sir Charles Wyndham, with Mary Moore and his London company, really got more of the four hundred than Miss Russell, for that fascinating "Sir," which has been used in the advance notices with alluring attractiveness, drew many, as did the fact that Mrs. John L. Gardner will give a reception for him to-morrow in the hallowed precincts of Fenway Court, a spot never before honored by theatrical guests, when stage and society will meet for a notable reception. To open the engagement the visitors gave David Garrick, which was their bill sixteen years ago when they served as the initial attraction at the Tremont. Mrs. Gorringe's Necklace will be given the last half of the week, and The Case of Rebellious Susan will open the final week of their engagement.

Viola Allen made a change of bill at the Hollis to-night, and responding to many requests revived Twelfth Night, which was the bill last Winter when she was taken ill. It was at first intended to give four performances, but the demand for The Winter's Tale was so much greater that a change was made and Twelfth Night will be given only to-night and to-morrow. Clarence Handyside came on from New York, interrupting the rehearsals of Nancy Stair long enough to play his old character, Sir Toby Belch, for this engagement.

De Wolf Hopper is the comic opera novelty of the week, although the same thing cannot be said of his offering, which is the familiar but ever popular Wang. However, he has never had anything that suited him so well, and he had a hearty welcome back in his old character at the Majestic, where he took the time originally held for Grace George. Marguerite Clark had a good share in the honors in Della Fox's old character.

There is a good offering at the Globe this week, where Kellar gives his programme of magic, including illusions both new and old. For the first time in his experience here he had an associate magician, Herr Valadon, for a long time at London, who proved an addition to the bill.

Quincy Adams Sawyer is getting to be among the perpetual favorites in the list of attractions at the Boston, for it shares the popularity of The Old Homestead. 'Way Down East and other rural plays given there each year. It had a big audience to-night, and the new members of the company were splendidly received.

Hearts Adrift, at the Grand Opera House, brought another effective melodrama which proved unquestionably pleasing to the clientele of this house. The airship scene was one of the special novelties of the production.

Little Emly was an unusually interesting revival at the Castle Square to-night, for this Dickens play was always one of the prime favorites in the days of the old stock company at the museum. It was very well given, with Frances Starr in the leading role. As Rose Dartle Ivy Troutman joined the company and scored a hit.

There was a good house at the Bowdoin Square to-night to see Lost in New York, which has already played at this house and brings out the full strength of the stock company. Charlotte Hunt played Jennie Wilson and Henry Alceade did good work as Hackensack George.

Dockstader's Minstrels have been giving the patrons at the Tremont just the style of entertainment that they were wanting and business has been splendid all the engagement. The show is filled with minstrel novelties and the comedians are genuinely funny. This is the last week of the engagement, and E. S. Willard will follow.

Boston will be especially lively during the coming Summer so far as out-of-door shows are concerned, for the Dreamland-Luna Park success has inspired imitators here and the liveliest plans are now under way, so that it would look as if the business might be overworked. The latest to throw down the gauntlet has been the Point of Pines, which will be rechristened Paradise when it is reopened by Frank W. Mead and Joseph W. Raymond. The place will be entirely made over, with four broad avenues filled with amusement places, a Pike and Fighting the Flames. Paragon Park will be located down at Nantasket, where the famous Rockland House property is being transformed under the direction of George A. Dodge, who hopes to have things ready Memorial Day. Still a third place will be Dream City, at Nantasket Point. The one thing needed in previous years has been late boats, for there cannot be much hilarity when one has to start for home at six o'clock, but it is said that that will be remedied this year.

William Harris came on from New York last week for business connected with his theatrical attractions.

A lawsuit which has attracted considerable attention in musical circles was that brought last week by Emma S. Howe, the teacher, one of the best known in Boston, against Elvira Leveroni, her protegée, whom she educated after the discovery that the North End girl had a voice of unusual purity. She took her to Italy to complete her musical education, and she made her debut in Naples. Now the teacher charges slander and wants $10,000 for that as well as $1,500 for instruction. Miss Leveroni is going back to Italy again for more teaching, but she will be back in time for the trial.

Edward Mackay, who was one of the biggest hits in the cast of The Shepherd King at the Majestic, has been transferred by William A. Brady to the cast of Siberia, where he will play one of the leading parts. There were several other changes in the cast of The Shepherd King just before it left for New York.

Lillian Kemble is taking a bit of well earned vacation this week at the Castle Square, where she has played without interruption since the opening of the present season. She has gone to New York for a brief visit to her mother.

Louise Gunning, who was here with Schumann-Heink, has been engaged to play the prima donna role in The Filibuster, which has been placed in rehearsal for its professional production at the Majestic a week from to-night.

Ramsay Morris, who came here in advance of Sir Charles Wyndham, was transferred to-night to resume his original position ahead of Mrs. Patrick Campbell, who has recovered sufficiently to plan to resume her tour with The Sorceress in Chicago. She will come here later in the Spring.

Henry Jewett, who is now playing with Viola Allen, will probably star again next season.

It Happened in Nordland is evidently nearing the end of its stay in New York, for already have they begun to book its coming at the Boston. The paragraphs say that Marie Cahill is to be equally featured with Lew Fields.

JAY BENTON.

## PHILADELPHIA.

### E. S. Willard, Nance O'Neil and Eleanor Robson—Close of the Musical Season.

*(Special to The Mirror.)*

PHILADELPHIA, Feb. 20.

Patronage continues fairly good. Babes in Toyland closed a remarkable three weeks' term Feb. 18, playing nightly to capacity, with requests for a return date.

Nance O'Neil, after an absence of many years, began her two weeks' engagement at the head of her own company this evening at the Chestnut Street Opera House, appearing in Judith of Bethulia for three nights and a matinee, and closing the week with Elizabeth. Humpty Dumpty will follow March 6 for two weeks.

E. S. Willard opened to-night for a week's stay at the Broad Street Theatre in Brighter Side, changing later in the week to The Professor's Love Story, David Garrick and The Middleman. Business is large. Ada Rehan will follow for two weeks Feb. 27; Maude Adams March 13.

Piff, Paff, Pouf is doing fairly well at the Chestnut Street Theatre, this being its second and final week. It is a return date. The Girl from Kay's, with Sam Bernard and Hattie Williams, will follow Feb. 27.

Eleanor Robson, with splendid support, in Merely Mary Ann, is the attraction for two weeks at the Garrick Theatre, opening to large patronage and scoring a decided success, which insures profitable returns. The Wizard of Oz March 6.

Mrs. Wiggs of the Cabbage Patch is a play just suited to the patrons of the Walnut Street Theatre, and it received a royal welcome to-night, with equally good prospects for the two weeks' term. The Isle of Spice follows, March 6, for three weeks.

J. Fred. Zimmerman, with his wife, left here Feb. 18 for a four weeks' pleasure trip to Palm Beach and the Bermudas. During his absence his son Frank Zimmerman will look after the interests of the Chestnut Street Theatre and Opera House.

George A. Wegefarth, lessee and manager of the Grand Opera House, after four weeks' stay at the Episcopal Hospital, suffering from stomach troubles, has fully recovered and is now looking after his business interests.

At the Casino Joseph Hart and Carrie De Mar in Mama's Papa are in their third and final week. Nothing is as yet announced for the coming week. Seeing Philadelphia, a new Lederer review, is now on the stocks.

The Grand Opera House keeps up its reputation for first class attractions with the usual results—capacity nightly. Nat M. Wills in A Son of Rest is the great magnet for the week that keeps the audience in a roar of excitement and laughter. Nancy Brown Feb. 27; By Right of Sword March 6.

'Way Down East, with Phœbe Davis, Josephine Bacon, Kate Beneteau and a sterling cast, opened to-night at the Park Theatre for a two weeks' term. Williams and Walker in In Dahomey come March 6.

George W. Monroe, with his latest success, Mrs. Mac the Mayor, pleased a large audience this evening at the Girard Avenue, being its initial performance in this city. It is sure of an excellent week's business. Eugenie Blair in Her Second Life follows, Feb. 27; A Desperate Chance March 6; James J. Corbett in Pals 13.

The National Theatre offering this week is Queen of the White Slaves. It is very prettily staged and full of sensational features. Texas Feb. 27.

A new blizzard melodrama by Owen Davis, entitled Confessions of a Wife, holds the boards of the People's. It is realistically constructed, a genuine thriller, and will make a hit at popular prices. Alone in the World Feb. 27.

Blaney's Arch Street holds its large clientele this week with A Wife's Secret, a play of thrilling interest, well acted, with suitable scenic equipment. Nellie McHenry in M'liss Feb. 27.

Hart's Kensington Theatre has a good card for the week with A Little Outcast, with Anne Blancke in the star role. A long list of specialty features and scenic representations please. Lillian Mortimer in A Mountain Waif Feb. 27.

Forepaugh's Theatre Stock company this week give their annual revival of The Silver King, with George W. Barbier as Wilfred Denver, ably assisted by Caroline Franklin, Arthur Maitland, Florence Roberts and a cast fully equal to any $1.50 representation of this famous play. The opening patronage fully warrants the management in their liberal policy in staging each weekly announcement. First American production of The Painted Woman Feb. 27.

Darcy and Speck's Stock company at the Standard present for the week A Doctor's Crime, its first local representation, with scenery and effects direct from its road tour. Grave robbery is the main plot, with many exciting situations. George Arvine and Mattie Choate have the main roles. Her Marriage Vow Feb. 27.

Saake's German Stock at the Bijou Theatre commands the attention of splendid audiences, every week showing a profit. The Children of His Excellency highly appreciated this week.

The Wills Musical Comedy company is a big attraction this week at the Empire Theatre, Frankford. In addition to their many musical novelties they present Sweet Sixteen, Two Old Cronies, and At Atlantic City, all very funny and enjoyable skits. Martin's Uncle Tom's Cabin is booked for an early date.

Dumont's Minstrels at the Eleventh Street Opera House have several new up-to-date burlesques—viz., Babes in Joyland, Great Shake-Up, Fortune Tellers, in addition to their agreeable first part and long list of musical specialties by well known burnt cork artists. The patronage is always full capacity.

We are now coming to the end of the musical season. At the Academy of Music to-morrow night the Metropolitan Opera company sing the Fledermaus, to be followed by the ballet in Die Puppenee. The final opera of the season will be La Gioconda Feb. 28. Ysaye will be assisted by Jules De Reeve in concert this evening at the Academy. The Philadelphia Orchestra, under Fritz Scheel, will give concerts at the Academy, matinee and evening, Feb. 25. Josef Hofmann and Fritz Kreisler will say farewell at the Academy matinee March 2.

Burton Holmes' Travelogues at the Academy of Music March 3 and 4; subject, Russia.

The Mask and Wig Club of the University of Pennsylvania will give their annual Easter week show at the Chestnut Street Opera House April 24. The new burlesque is entitled Mr. Hamlet.

S. FERNBERGER.

## ST. LOUIS.

### Fort Wells, Edna May, Paderewski, and Pugilists Among the Topics—Fair Business.

*(Special to The Mirror.)*

ST. LOUIS, Feb. 20.

Not until to-day were any signs discernible that St. Louis was emerging from the grasp of the worst blizzard weather we have experienced for over twenty-one years. We have a memento of this weather in the shape of a snow fort on the levee north of the Eads bridge. The fort is nearly half a mile long, fifty feet high, is called

Fort Wells in honor of the Mayor, and was built by the street department with the snow dug up from Olive Street and carted there to await the gentle sun of Spring which will melt it into the waters of the Mississippi. River experts say that the fort cannot be dismantled much before April or May. When to this weather condition the presence in town of several attractions is united in which the generality of playgoers have no particular interest, the absence of big audiences is easily accounted for. William H. Crane played to the worst business in his long stage career here last week. His Business Is Business did not go at all. The first audiences said they found Mr. Crane uncongenially cast; the papers saw it pretty much the same way, and nothing happened after Tuesday night to in any way change this expression of judgment. At the Century Mr. Hawtrey finished a week of very uncertain support, The Message from Mars not being considered worth repeating. Last night Kyrle Bellew opened in Raffles at the Century to a good house. After all, the crooked work our lawmakers have done to us hereabouts these many moons we are justified in laughing at the escapades of Mr. Bellew's Raffles because art inheres in them.

After an absence of many years, the interval filled with assiduous exploitation, Edna May returns to us at the Olympic to-night in The School Girl. In this piece Miss May has ample medium for her talents. The company is carefully selected not to eclipse them; and, on the whole, Miss May's part is just such a one as might properly follow her only success as the Salvation Army lassie in The Belle of New York. Yet it beats all how a London vogue counts with us of the Western provinces.

Yesterday afternoon Paula Edwardes began her second and last week at the Garrick in Winsome Winnie. Much snap was put into the performance by the entire company, and this gave the offering an aspect of liveliness that was absent during the major part of the first week. Following next Sunday afternoon comes James T. Powers in San Toy, for which big exploitation preparations are making. Mr. Powers has not been here in many seasons, and only the best reports anent his Eastern sojourn are extant here. San Toy, too, is out of public memory. Two weeks are accorded it at the Chestnut Street house, which is playing merry hob with theatrical conditions in this good old town. Two weeks' stays cause St. Louis to sit up and rub its eyes, so to speak, and I learn that conferences as to what is to be done about it are of alarming frequency in other theatre offices. After Powers and San Toy the Garrick gets Edna Wallace Hopper. Of course, all these changes and recent two-week bookings were suddenly brought about by the Casino Theatre fire. Thus what might have been a catastrophe in New York turns out to be a blessing in disguise in St. Louis. This is what the late Johann Wolfgang von Goethe used to call: "Wirkung in der Ferne" (Effect at a Distance).

I am glad to report much better business at the Odeon, where President Crawford's stock company is weekly putting on new bills, many of which are time-honored. The Moth and the Flame was the latest essay, and now we are to have As You Like It. Evelyn Vaughn appears as Rosalind, "a role," as Mr. Dodge, of the *Globe Democrat* says, "that has been essayed by all the great actresses of the day." William P. Carleton will carve his name and Rosalind's into the property trees, and, following where others lead, the president will give a "professional" matinee on Friday, with which he more than likely may cause his fair clientele to intermit for one afternoon their downtown shopping tours. It is the desire of ladies to go as far downtown as possible that has worked most detrimentally to the president's matinee ventures.

Ignace Jean Paderewski played for us at the Odeon to-night. The fame of the present *tournee* reached us when he had given his first concert in San Francisco, this being the first time the maestro entered the country from the West. A big house at top prices greeted him, and during and after the performance there occurred those demonstrations of almost hysterical enthusiasm inseparable from a Paderewski recital.

Leona Bergere, the popular comedienne of the Heinemann-Welb stock company, made her first appearance at the Olympic last night after her severe and, at one time, almost fatal illness. Ehrliche Arbeit (Honest Work) was the theme, old but solid, and Miss Bergere's Margaret, stepdaughter of the woman with a mania to get into the Four Hundred, was a complete rendition of a thankful part. The herren Heinemann und Welb were also in the cast, also Frau Markham and about fourteen others, all of whom contributed their quota to an enjoyable evening. The number of playgoers unfamiliar with German, drawn to the Olympic on Sunday nights by the undoubted excellence of the offerings, is constantly increasing. Language after all is only a small part of the play. The large part is the mimetic art, and this our Germans down on Broadway on Sunday nights have in goodly measure.

A Prisoner of War, already famed as the first of the melodramas to deal with Japan's acquirement "by ordnance" of Port Arthur, is at Havlin's. Coming so soon after the blowing up of Grand Duke Sergius at the Kremlin, A Prisoner of War must be regarded as one of the timely topics of the local stage. It is far in the lead over the criminal melodramas which Billy Garen has dished out to us with such automatic regularity of late, and, being a stranger in our midst, we gave it welcome. Theodore Kremer, a veritable Buddensiek in the building of plots that topple over with excitement, is responsible. We have also with us Madame Breshkovsky, the Siberian exile, and the horrible "extras" which must also be regarded as the *deus ex machina* of a strengthening anti-Russian sentiment hereabouts.

President Crawford, such is the versatility of this well-known amusement purveyor, offers us at the house he named after himself Deadwood Dick for the ensuing week. D. W. D. is the popular hero of newsboy literature and he is surrounded by Indians, cowboys, tenderfeet and cold feet to the number of several dozen.

Robert Fitzsimmons is in A Fight for Life at the Imperial this week. Manager Russell considers himself fortunate in having Lanky Bob on his staff for one brief week. The pugilists have magnetic powers when it comes to box-office effects. The show went with a rush at the Sunday matinee and is more than likely to keep up that clip all week.

Sis Hopkins Rose Melville is at the Grand. There's only one play of the kind that Grand patrons like as well: York State Folks. Judging from yesterday's reception, however, "the folks" is a second choice from this time forward. The Grand's patrons simply laugh and laugh at Sis Hopkins Rose Melville.

Paula Edwardes and the Winsome Winnie company gave a dinner at Lippe's Thursday night, 16, in honor of Acting Manager Fred Miller, Jr.'s birthday. Mr. Miller is not yet too old to have birthdays, and bearing this fact in mind, Miss Edwardes during the course of the courses presented her chief guest with a diamond-studded match box. The members of the company gave unto him an imported dress suit case. Among those present were Miss Edwardes, Misses Margaret Walker, Isabel Hall, Florence Willey, Sylvia Egan, Bessie Merrill, Eleanor De Mott, Ella Rock, Grace Spencer, and Messrs. Fred Miller, Jr., F. A. Bishop, J. Trew Gray, Edward Paulton, and Mellie Hammett.

Harry Hawes, late President of the redoubtable Jefferson Club and the Democratic boss of St. Louis, gave his old friend, William H. Crane, a dinner after the show the other night, at which quite a number of prominent politicians were invited guests. Crane had a budget of new stories for them, all of which will get into print by and by.

For the first time in history, the marshal of the forthcoming St. Patrick's Day parade will not mount a barbed steed to fright the souls of fearful adversaries, but will caper nimbly at the head of the column in an automobile. *O tempora, O mores!*

John L. Sullivan, late of Boston, who has been conducting a thirst emporium on Market Street during and since the World's Fair, is going to hit the Trail at the Lewis and Clark Exposition in Portland, Ore. He will have a concession to operate a vaudeville show on the amusement thoroughfare in the far Northwest next Summer. John L. has had to abandon his Southern lecture tour because his voice would not stand the strain of talking two hours daily from the rostrum.

Since the loss of the big Coliseum here, incident to the erection of Andrew Carnegie's library, cannot be avoided, it is proposed to form a circuit of coliseums to extend throughout the big centres of population, an Eastern syndicate being said to foster the enterprise. This chain of buildings is to be used for horse shows, charity bazaars, conventions and the like, the movement getting its impetus from the fact that now that St. Louis is about to lose the finest Coliseum in the country in exchange for a stack house for the repose of well-thumbed cheap fiction, the need of a Coliseum is pronouncedly manifest. H. F. McGarvie, erstwhile of the emergency exploitation department of the World's Fair, is mentioned as the probable manager of the Coliseum enterprise as soon as the Coliseum here is torn down.

The Alps, the Tyrolean Alps, the biggest concession of the World's Fair, are now advertised for sale, lock, stock and barrel. This would dispose finally of the scheme to keep them until next Summer for Summer garden purposes.

The eyes of the entire theatrical fraternity are on Governor Joseph Wingate Folk these days. Bills are pouring into the legislative hopper at Jefferson City regulating the playhouses. Sunday performances are in danger of interdiction, the fight on decent amusements coming from the malodorous outfit that sees its nefarious occupation going, once the infamous breeders' bill is repealed. Sunday baseball is also threatened by this corrupt interest. The Summer garden people are worrying lest the agitation take the profit, commonly called the first day of the week. I had a talk with Colonel John D. Hopkins on this subject the other day. He is quite a politician, and on the inside wherever big interests are shoot that will close them up on the only day of threatened by "rube" lawmakers. He does not believe that the Governor will countenance class legislation, and will use all his influence against it.

Charles A. Bird, formerly manager of the Garrick in Chicago, and this season manager of Ada Rehan, arrived in town Thursday morning to look after business matters for the Messrs. Shubert at the Garrick. Mr. Bird returned to New York Sunday, but it is understood that he will return to St. Louis in about two weeks to remain the rest of the season at the Garrick as business-manager. J. A. NORTON.

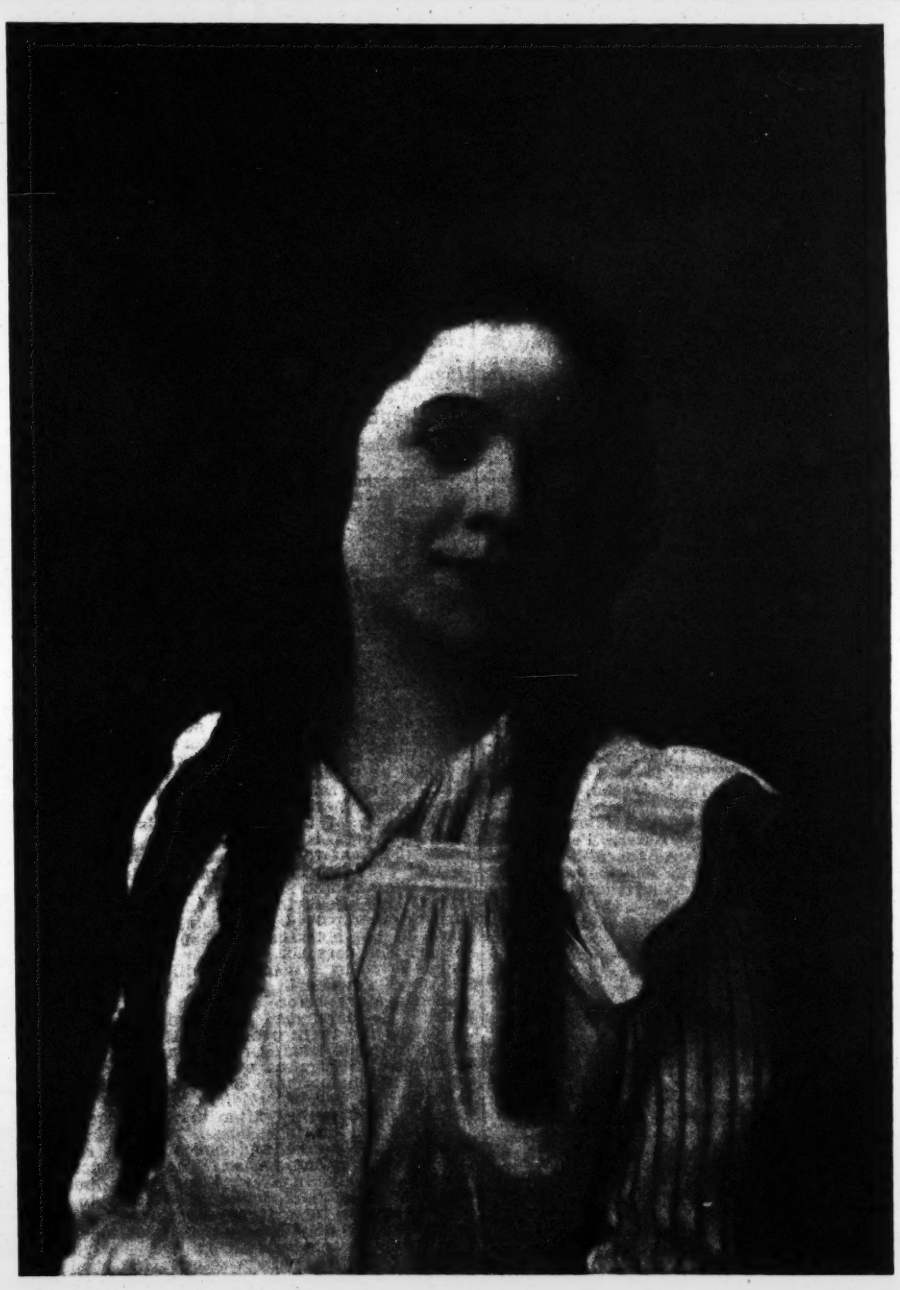

*Photo by Sarony.* CUBA NIBLO.

A young and charming member of the old-time Niblo family is portrayed in the accompanying picture, as she appears in the title-dole of Rowland and Clifford's play, Dora Thorne, written by Lem B. Parker. It is a dramatization of what is said to be the most widely read story ever published. Miss Niblo, as an actress in leading roles demanding naturalness and girlish charm, originated the part she is now playing last September. Much of the dramatic and financial success which the play is making throughout the Eastern States is due to her magnetic personality, as well as conscientious endeavors in a very trying role.

## WASHINGTON.

### Old Favorites Popular—Interesting Notes.

(*Special to The Mirror.*)

WASHINGTON, Feb. 20.

Woodland was received with marked favor by a very large audience on its opening to-night at the Columbia Theatre. Admirable in their several roles were Harry Bulger (who returns to the cast), Frank Doane, Stanley H. Forde, Charles Dow Clarke, Douglas Ruthven, Charles Meyers, John Donahue, Harry N. Pyke, Emma Carus, Ida Brooks Hunt, Louise Tozier, Helen Hale, Mattie Nichols, Lucille Nelson, Ida Mulle, and Margaret Sayre. The Sultan of Sulu follows.

The Rogers Brothers in Paris is the attraction at the National Theatre. The company comprise Josephine Cohan, Vinnie Bradcome, Dorothy Hunting, Bessie De Voie, Julia Eastman, Lillian Hart, George Austin Moore, John Conroy, Joseph Kane, Louis B. Foley, William Taylor, Frank C. Young, and William Torpey. Maxine Elliott in Her Own Way will follow.

John and Emma Ray in Down the Pike starts the week at the Lafayette Square Opera House. Talented principals in support are Sophie Burnham, Phil and Nettie Peters, Leo and Chapman, Nick Conway, Wilber Held, and Harry First. George Sydney, in Busy Izzy, is next week's announcement, with the opening performance set apart for the benefit of the Washington Aerie Fraternal Order of Eagles.

Broadhurst and Currie present Texas at the Academy of Music, with Florence Lester in the title-role, to a crowded house. Robert Conness, a sterling young actor, divides the honors. Louis Thiel, Ted F. Griffin, Lee Hobbs Martin, Edward Kellie, Effie Gillette, Hattie Foley, and Marie Rawson are strongly placed. David Higgins, in His Last Dollar, opens next Monday.

During Inauguration week, for the benefit of visiting Elks, Washington Lodge, No. 15, B. P. O. E., following their usual custom, will keep open house and all are welcome.

Carlton Rice Willett, of the National Theatre forces, a prominent clerk in the United States Interstate Commerce Commission, and Mrs. Daisy Turnbull, daughter of Charles A. Slaughter, treasurer of the municipality of Petersburg, Va., were married on St. Valentine's Day. The boys of the National Theatre will have a surprise for Willett on his return to duty.

Through the courtesy of Manager William H. Rapley, of the National Theatre, a member of the Inaugural Committee, Maxine Elliott is the possessor of ticket No. 1 for the Presidential inaugural ball on the night of March 4.

Ira J. La Motte, whose popularity as manager of the Lafayette Square is widespread, experienced a convincing evidence of the esteem in which he is held, on his return after a recovery from a short but severe illness.

The Washington Symphony Orchestra's future shows many bright rays of light. Prominent business men have instituted a movement to raise $30,000, forming a combination of 300 to contribute $100 apiece. John T. Devine, proprietor of the Hotel Gordon, is the leader in the movement.

The Columbia Theatre was occupied Sunday night by a large audience to witness Lyman H. Howe's interesting moving picture exhibition of the war in the Far East and journeys through Switzerland and other countries.

Johannes Miersch, the violinist, who appeared recently at a musicale at the White House, will give a recital next Wednesday afternoon at the Congressional Library for the benefit of the blind.

To-morrow afternoon the second of the Burton Holmes Travelogues Round London (already sold out) and the piano recital of Madame Bloomfield-Zeisler, are special events of the week at the Columbia. JOHN T. WARDE.

## PITTSBURGH.

### Robert Mantell, Maxine Elliott, and Eva Tanguay—Popular Attractions Prosperous.

(*Special to The Mirror.*)

PITTSBURGH, Feb. 20.

Robert Mantell's four weeks' engagement at the Alvin began last Monday with Richard III, which was the bill for the week, and artistically it proved a success. The audiences were large, but the production deserved capacity houses. It was admirably acted with but one or two exceptions, and the mounting could hardly be excelled. Mantell's portrayal of Richard was convincingly strong and satisfactory. Frederick Paulding as Henry VI was excellent. Robert Haines, William McVay and Emma Dunn all did splendid work. Marie Booth Russell was a handsome Lady Anne, but she was lacking in her expression and reading. The balance of the large cast, as a whole, was acceptable. Richelieu is this week's play and merits capacity attendance. Next week Othello will be offered.

The Duquesne had a full house to-night, where The Sambo Girl is the attraction. Eva Tanguay is the life of this musical comedy, and thoroughly pleased. She makes twelve different changes of costume during the evening. Peggy from Paris for next week.

The Curse of Drink was offered to the usual Bijou crowds to-day, which certainly had their appetites for this sort of a play appeased, as it is a "thriller." Underlined is The Queen of the White Slaves.

The Empire has Too Proud to Beg, which makes its first appearance in this city. The cast is adequate and contains the child actors and acrobats, Mildred and Arthur Boylan. The Two Johns will follow.

Maxine Elliott, in Her Own Way, is at the Nixon. John Drew, in The Duke of Killicrankie, follows. Business at this house must be unsatisfactory, judging from the attendance. Most of the attractions have been unworthy, which fact, together with the strong opposition of the popular-priced houses, where the people usually get the worth of their money, are the reasons.

The capacity of the Gayety was taxed tonight, where Williams and Walker and their large company were seen in In Dahomey. The two stars made instantaneous hits, and their two weeks' engagement will no doubt be to capacity houses. Joseph Hart and Carrie De Mar in Mama's Papa follows.

The Avenue Dramatic company began its second week this afternoon at the Avenue, with Man's Enemy, and at 10, 20 and 30 cents those who attend get value received. Business at this house thus far is fair. Next week, The Sign of the Four.

Burton Holmes gives the second of his series of travelogues at Carnegie Music Hall on Thursday evening, "'Round London."

Tunis F. Dean, business representative of the Alvin, who has been ill with typhoid-pneumonia for nearly two weeks, is much improved, and he is considered on the way to recovery.

A Girl from Dixie, which played at the Gayety last week, closed here on Saturday night, and the company disbanded. D. L. Don, who was the leading comedian, has been engaged by the Lederers, and will begin immediate rehearsals in a new play. Several members of the chorus joined the A Hot Old Time company, which was at the Empire last week.

Manager Orr, of the Gayety, states that there is not a bit of fire in any part of his house, as the heat is brought into the theatre from a plant located three blocks away.

ALBERT S. L. HEWES.

## BALTIMORE.

### Elks' Benefit a Success—Old and New Offerings—Notes.

(*Special to The Mirror.*)

BALTIMORE, Feb. 20.

Babes in Toyland is at Ford's Grand Opera House this week, where it is presented by an excellent company under the stage direction of Julian Mitchell. Among the principals are Ignacio Martinetti, Bessie Wynn, Mabel Barrison, Marguerite Ferguson, Charles Guyer and Gus Pixley. Next week, Maxine Elliott in Her Own Way.

William Gillette is seen at the Academy in The Admirable Crichton. Henry W. Savage's Woodland next week.

Forbidden Fruit is the play at Chase's Theatre this week. Ogden Stevens appears as Sergeant Buster and Adelaide Keim is seen as Mrs. Dove. The Romance of a Poor Young Man is in Rehearsal for next week.

Her First False Step holds the stage at the Holliday Street Theatre. The Curse of Drink will follow.

David Higgins and his company are at the Auditorium in His Last Dollar.

The Scarlet Z is seen at Blaney's, presented by Chester De Vonde. The James Boys are billed to follow.

Baltimore Lodge B. P. O. Elks held its annual benefit at Ford's Grand Opera House this evening. The large auditorium was crowded long before the performance began, and numbers were turned away. The charity fund of the lodge will be materially increased as a result of the benefit.

Nance O'Neil comes to the Academy March 13.

Lew Dockstader's Minstrels will follow Maxine Elliott at Ford's on Feb. 27.

HAROLD RUTLEDGE.

## CINCINNATI.

### The Prince of Pilsen Back—The New Minister—Melodrama—Notes.

(*Special to The Mirror.*)

CINCINNATI, Feb. 20.

The Prince of Pilsen, which was one of the big successes of the season at the Grand two years ago, is back at that house this week with quite a different cast but just as pleasing as before. In this year's company are Jess Dandy, Ida Stanhope, Arthur Donaldson, Ivar Anderson, Jeannette Bagard, James F. Sullivan, Percy Ames, Marie Walsh, and Almyra Forrest. Parsifal follows.

The Walnut has a pastoral drama new in this city in The New Minister, by Denman Thompson and George Ryder. The cast includes John Terris, Joseph Conyers, M. H. Harriman, Gertrude Perry, Alice Washburn, and Phila May.

The Forepaugh company after a week of Shakespearean endeavor, got back to their more usual line in Richard Carvel, with popular John Farrell in John Drew's old part. It was the first presentation of the play in this city, and it was well received yesterday by crowded houses.

The Child Slaves of New York is at Heuck's. A clever cast is headed by Will H. Vetter, a Cincinnati boy who is forging to the front.

At the Old Cross Roads, which has been seen at the Lyceum before, is here again and making even a better impression than upon its former visit.

Hans Neeb, one of the most popular members of the German Theatre company, had his benefit last night, the play being Uriel Acosta. The play, from the pen of Carl Gutzkow, is a remarkably strong one, and in it the company scored one of its most pronounced successes of the season. H. A. SUTTON.

## CUES.

A copyright performance of A Woman in the Case was given Jan. 24 in the Comedy Theatre, London.

Bessie Clayton, who has been out of the cast of It Happened in Nordland on account of a severe cold, returned Feb. 15.

Myra C. Ketcham has rejoined Harry Corson Clarke. This will be Miss Ketcham's third season with Mr. Clarke.

Edna Ward has just finished a successful season with The American Tramp company, and joined Hampton and Hopkins' attraction, That Little Swede, to play the title-role.

Eugenie Bowen has been seriously ill with diphtheria at her home in Boston, but was able to rejoin The Charity Nurse company in Philadelphia.

Earle K. Mitchell, after recovering from a recent railroad accident, joined Wells, Dunne and Harlan's Sign of the Four company and played nine times with them, when he was taken ill with diphtheria. He is now in the Norfolk Protestant Hospital in Norfolk, Va., severely ill.

The American Academy of Dramatic Arts on Thursday afternoon, Feb. 23, at the Empire Theatre, will give Bjornson's two-act comedy, A Marriage, and a play in three acts. The King's Comedians, adapted by Grace I. Colbron.

Walton Pyre, of the Ada Rehan company, who is now organizing for a Spring tour, will place his company for a Summer stock season, playing a small circuit which he has arranged for in the Middle West.

Lillian Russell and her company began their road tour Feb. 20. A renewal of Florodora was to have followed Lady Teazle, but the Casino fire will necessitate a change of plan for this production.

Margaret Anglin will produce on Washington's Birthday a new emotional play called Zira, written by Hartley Manners and Henry Miller.

Walter N. Lawrence says [illegible] declined a flattering offer of a company [illegible] San Francisco theatrical capitalists, headed by Charles Ackerman, who desires to obtain a lease of the Madison Square Theatre. The [illegible] were desirous of [illegible] the Madison Square [illegible] lease.

The Pretty [illegible] from Canada, [illegible] over the British [illegible] featuring Ad[illegible] season in N[illegible] to the Coast [illegible] opera.

# AT THE THEATRES

*To be reviewed next week:*

LOVE AND THE MAN.....Knickerbocker.
THE EDUCATION OF MR. PIPP.....Liberty.
ABIGAIL.....Savoy.
WHO GOES THERE?.....Princess.
GERMAN REPERTOIRE.....Irving Place.
THE WATCH ON THE RHINE....Metropolis.
HOW HE WON HER.....Murray Hill.
NOBODY'S DARLING.....Fourteenth Street.

## Irving Place—Gyges and His Ring.

Tragedy in five acts, by Friedrich Hebbel. Produced Feb. 8.

Kandaules ..... Max Freiburg
Rhodope ..... Agathe Barsescu
Gyges ..... Paul Hagemann
Lesbia ..... Ida Frey
Hero ..... Magda Normann
Thoas ..... Franz Kierschner
Karna ..... Eugen Hohenwarth

Gyges and His Ring, a tragedy in five acts, by Friedrich Hebbel, which, though some fifty years old, had never before been seen in this country, was put on at the Irving Place Theatre, as briefly noted in THE MIRROR last week. The tone of the play is lofty, its three protagonists are marked by their nobility of soul, and the catastrophe, flowing from the husband's very natural pride in his wife's beauty, is likewise notable for its high heroic quality. Sinner and sinned against meet death bravely, seeing clearly that death is the only solution of their difficulty. The story, which is taken from the Greek classics, is very interesting. It is developed simply and straightforwardly, without unnecessary divagations, and with a keen eye for its value in the building up of the characters involved in its telling. Long speeches which so often, while beautiful in themselves, halt the action, are not plentiful, and when they are used are indispensable.

Kandaules, King of Lydia, has a beautiful wife, Rhodope, who is never seen except by him and by her maids. In his service, but more of a friend than a servitor, is a young Greek, Gyges. In return for the many kindnesses shown him by the King, Gyges presents him with a wonderful ring, which, when turned a certain way, makes its wearer invisible. So great is Kandaules pride in his wife that he decides that his friend must see her. As Rhodope would never consent to appearing unveiled, her husband can think of no other means than the ring to bring about what he desires. Naturally, Gyges objects, but his opposition is finally overcome by the King's insistence and by his own curiosity. He visits Rhodope's chamber and, unseen, views the Queen unveiled. Her suspicions are aroused by hearing the clanking of Gyges' sword and by the disappearance of an ornament which she wears at her throat. Later she is confirmed in her belief that the Greek is the violator of her privacy. His death must be the penalty of his daring. Her husband, when asked to bring this about, declines. As yet she has no knowledge that he is responsible for the sacrilege that has been committed. An appeal to Gyges is all that she has left. At their meeting he declares his love for her, as he has previously declared it to her husband. Moved as she is, her purpose is unaltered; he must die by his own hand. And now, from her husband's own lips, she learns that he it was who invited Gyges and made it possible for him to see her. She entreats Gyges to kill Kandaules. In a fair fight between the men the King meets his death. Gyges is crowned in his stead and marries his widow, who immediately kills herself.

Fraulein Barsescu handled the exacting part of Rhodope with consummate art. She gave a moving and at all times noble picture of the wronged wife. Her acting was notably dignified and without a trace of exaggeration either in voice or gesture. Max Freiburg as Kandaules gave a very able performance. Paul Hagemann was entirely satisfactory as Gyges.

EVA.

Drama in five acts, by Richard Voss. Produced Feb. 10.

Count Duren ..... Franz Kierschner
Eva ..... Agathe Barsescu
Elimar ..... Richard Schlaghamer
Johannes Hartwig ..... Otto Ottbert
His Mother ..... Elisabeth Ariaans
Pastor Scholler ..... Otto Meyer
Madame Scholler ..... Marie Kierschner
Brewer Hempel ..... Heinrich Habrich
Dorte ..... Marie v. Wegern
Braun ..... Hermann Gerold
Madame Braun ..... Lina Hanseler
Wolf ..... Eugen Hohenwarth
Dr. Emil Weller ..... Jacques Horwitz
Toinette ..... Margarethe Ruhmkorf
Leonhard ..... Amandus Horn
Dorothee ..... Felicitas Rudiger
Lieschen ..... Kleine Schlesinger
A Servant ..... Julius Stadtler
A Physician ..... Louis Koch
A Guest ..... Stephan Martinetz
Servants ..... Adolf Neuendorff
..... Jacques Lorian
..... Hilda Braun

This play is the vehicle in which Fraulein Barsescu made her farewell appearance at the Irving Place. Her audience was large and enthusiastic, for during her short stay here she made a deep and lasting impression upon the German theatregoing public as an actress of unusual talent. The play lent itself capitally to her naturalistic methods. In spite of its conventionality and its evident artificiality she succeeded in obscuring these weaknesses under the mantle of her art. She was always convincing and sincere, and the result of her efforts was that the title-role, a mere puppet of the playwright, became a living, breathing woman. The tears of her auditors were ample proof of the depth and truth of her feeling. She rose beautifully to the stirring climax of the fourth act and her death scene in the fifth act was so moving as actually to be painful.

The plot is as follows: Eva is the beautiful daughter of Count Düren, who is working off on an unsuspecting public shares in the Eva mine. The stock sells well, particularly because it is recommended by a middle-aged manufacturer, Hartwig, who is ignorant of the fact that it is wildcat. He loves Eva, who has betrothed herself to Elimar, a scoundrel and a libertine. When the crash comes the people who have invested in the stock naturally blame Hartwig for their losses. Elimar, however, knows the Count is guilty and he forces Eva to choose between her father and himself. She refuses to renounce her father. Impressed by Hartwig's bravery in facing the enraged dupes, she gives him her hand in marriage, though she does not love him. The passage of several years finds her living unhappily in the humble home of her husband, under the same roof with her mother-in-law, a nagging, fault-finding old woman. The birth of a child has brightened a little the grayness of her life. On the very day her husband has repaid to the last cent the money lost in Eva stock Elimar returns and visits his former sweetheart, who has never ceased to love him. He, on the other hand, has never really loved her, but his pride in his power over women impels him to tempt her from the path of wifely duty. She struggles in vain to resist him and finally falls in his arms and kisses him. A strong revulsion of feeling succeeds. She sends Elimar away, and, honest to the core, tells her husband everything, even that she loves, as she has never ceased to do, her former betrothed. Enraged, Hartwig disowns her and drives from his door. She finds refuge with Elimar, who is little pleased by her coming. There she waits the time when she can be freed from her husband and become her host's wife. Toinette, a young girl seduced by Elimar, forces her way into the house, where she tells her story to Eva. Thoroughly disillusioned at last, the discarded wife, at the point of a pistol, endeavors to extract from Elimar a promise that he will marry her. He refuses, and she shoots him dead. For this she is sentenced to four years in prison, where she falls a victim to consumption. On the day of her release she dies in the arms of her husband, who has come to take her away.

Fraulein Barsescu's efforts were ably seconded by the members of Herr Conried's company. Of the women Elisabeth Ariaans as Hartwig's mother was best. Richard Schlaghamer was a capable Elimar and Otto Ottbert was satisfactory as Hartwig, though in his strong scenes he was somewhat lacking in ability to express the deepest emotion.

THE NIGHT REFUGE.

Drama in four acts by Maxim Gorki. German by A. Scholz. Produced Feb. 15.

Kostylew ..... Franz Kierschner
Wassilissa ..... Agnes Bunger
Natascha ..... Hedwig v. Ostermann
Medwjedew ..... Willy Frey
Pepel ..... Paul Hagemann
Kletschtsch ..... Otto Meyer
Anna ..... Magda Normann
Nasija ..... Margarethe Russ
Kwaschnja ..... Elisabeth Ariaans
Bubnow ..... Fritz Kleinke
Satin ..... August Meyer-Eigen
An Actor ..... Gustav v. Seyffertitz
A Baron ..... Harry Walden
Luka ..... Heinrich Marlow
Aljoschka ..... Eugen Hohenwarth
Schlerkop ..... Heinrich Habrich
A Tartar ..... Hermann Gerold

A novelty of contemporary interest was produced at the Irving Place Theatre last Wednesday night. The Night Refuge, aptly described by its author, Maxim Gorki, as "scenes in the depths" of Russian life, is divided for the purpose of stage presentation, into four acts, though there is only one real curtain, at the end of the third act. It is less a play than a human document, written by one who has a thorough understanding of the conditions he describes.

No political propaganda is preached. On the contrary, whatever preaching there is is directed to the elevation of the individual by belief in himself, which can only be attained by casting off the shackles of degrading surroundings. The atmosphere of the piece is of the darkest. The single scene is the interior of a vile dive, frequented by the dregs of society. Thieves, card sharps, a prostitute, an actor ruined by drink, a baron, fallen so low as to live on the money furnished him by a half-mad girl, are among the characters.

The keeper of this Inferno is a fence, his wife the mistress of one of his patrons. To add to the horror, a young wife, beaten and ill-used by a brutal husband, falls a victim to the ravages of consumption to the accompaniment of the noisy brawling of drunken ruffians. The only rays of light that pierce the gloom are furnished by the sister of the fence's wife and an old man, called the Pilgrim, who cheers the last hours of the dying consumptive and awakens a spark of hope in the flinty hearts of the denizens of the depths. This Pilgrim is a curious, but at the same time a sympathetic character. He has traveled far and seen much, and his experiences bear fruit in his sane philosophy of life, so potent for good on those thrown into contact with him. It is the truth to life of all these characters that constitutes the merit of the piece and makes it so powerful a picture of the underworld. A great element in the strength of these characters lies in their universality. They have their counterparts in this city, as well as in other great cities throughout the world.

Of action there is little, and this little is almost wholly concentrated at the end of the third act, where there is a really effective climax. The last act is an anti-climax. It is tagged on, primarily, to show the results left by the Pilgrim, and, secondarily, to give an added touch of brutality at the very end of the play, when the news that the actor has hanged himself outside the door of the den is greeted by those inside with loud complaints because he has had the bad taste to throw a wet blanket over their carousal just when it was at its merriest.

As was said before, plot is sacrificed to the development of character. The slight story centres about Kostylew, the dive keeper; Wassilissa, his wife; Pepel, a thief, formerly the lover of Wassilissa, and Wassilissa's sister, Natascha, now the object of the thief's affections. The wife hates her husband and begs Pepel to kill him, hoping after that event to marry the murderer. Her prayers are vain, for Pepel, under the Pilgrim's influence, has decided to lead a new and better life in Siberia with Natascha, whom he loves and expects to marry. When Wassilissa discovers the direction his fancy takes she revenges herself by beating her sister. Pepel interferes. Kostylew is drawn into the melée and is killed by the thief. Natascha denounces her sister, whom she accuses of having conspired with Pepel for the murder of her husband. Wassilissa and Pepel are dragged off to prison and Natascha is taken to a hospital.

The acting was always in the picture. The members of this company are ever at their best when they are playing character parts, for supplying them with which this piece is so fertile. The highest praise is due to Gustav von Seyffertitz both for his admirable stage-management and for his acting. His greatest achievement was in the scene where the Pilgrim instils in his drink-sodden brain the belief that a cure is still possible for him. The play of his features as doubt changed into complete confidence was wonderful. Harry Walden had a grateful part as the Baron. He denoted the good-natured weakness of the character in convincing fashion. The story of his life, as he tells it in the last act, is most pathetic. Heinrich Marlow made the most of the part of the Pilgrim, which he made up *à la* Tolstoi. Paul Hagemann, as Pepel, looked like Gorki. He acted with sincerity and force. Hedwig von Ostermann was an excellent Natascha. Agnes Bünger was sufficiently strenuous as Wassilissa. Franz Kierschner did much with the small part of Kostylew. August Meyer-Eigen was an acceptable Satin.

To-night (Tuesday) Gustav von Seyffertitz has his benefit. The play for the occasion is a new farce, with songs, He and His Sister, by Bernhard Buchbinder.

## Knickerbocker—Willard in Repertoire.

The Middleman, a drama in four acts, by Henry Arthur Jones. Revived Feb. 13.

Cyrus Blenkarn ..... E. S. Willard
Joseph Chandler ..... H. Cooper Cliffe
Captain Julian Chandler ..... William Sauter
Batty Ford ..... H. Cane
Jesse Pegg ..... Ernest Tallard
Mr. Vachell ..... H. Barfoot
Epiphany Danks ..... Ivan Simpson
Dan Eper ..... Arthur Curtis
Postman ..... Walter Edmunds
Dutton ..... John W. Laurence
Mrs. Chandler ..... Leila Repton
Maude Chandler ..... Mabel Dubois
Sir Seaton Umfraville ..... H. L. Donsdale
Felicia Umfraville ..... Nellie Angell
Mary Blenkarn ..... Alice Lonnon
Nancy Blenkarn ..... Marie Linden

For nearly two decades the public has enjoyed Mr. Willard's portrayal of the lovable old porcelain maker in The Middleman. It was a factor in his growth in esteem as an actor, and he showed sound judgment in reviving it for his final week here. Though the piece has faults from the viewpoint of to-day, it throbs with human sympathy and conquers despite its old-style dress, which, however, fits well the artist's simplicity, sincerity and personal magnetism. Mr. Willard's skill is riper and richer than when he first won public approval as Cyrus Blenkarn His reappearance in the part was warmly welcomed with many curtain calls, but he declined to break the picture by speaking, showing more strongly his artistic instinct. The company did good work. Skill was shown by Alice Lonnon as the wronged daughter, Marie Linden as the sister, H. Cooper Cliffe as the mean-souled manufacturer, Ernest Tallard, and the young lover of William Sauter.

On Thursday, Feb. 16, Mr. Willard revived J. M. Barrie's delightful comedy, The Professor's Love Story, with the following cast:

Professor Goodwillie ..... E. S. Willard
Agnes Goodwillie ..... Leila Repton
Lucy White ..... Alice Lonnon
Effie Proctor ..... Marie Linden
Dr. Cosens ..... H. Cane
Dr. Yellowlees ..... H. Gittus Lonsdale
Sir George Gilding ..... William Sauter
Lady Gilding ..... Mabel Dubois
Dowager Lady Gilding ..... Nellie Angell
Henders ..... Ernest Tallard
Pete ..... Walter Edmunds
Dawson ..... Arthur Curtis

Though this comedy was written among the first of Barrie's stage pieces, it is full to the brim with that milk of human kindness which has made him one of the most sympathetic writers of the age. Its delightful simplicity of pastoral sentiment can never fail to please. In the genial and lovable title-role Mr. Willard has ever found one of his most popular characterizations. Mr. Willard played it in his best manner and delighted as of old. The absent minded Professor, who is in love and doesn't know what is the matter with him, was even more homely and lovable than ever in his unselfish unworldliness. The perplexities of his situation were delineated with subtle shadings, while his final joy was delightful.

Alice Lonnon looked sweet and dainty enough as the secretary to inspire love in all hearts, and played charmingly. H. Cane was excellent as the doctor, and William Sauter did clever work.

## Liberty—The School for Scandal.

Comedy in five acts, by Richard Brinsley Sheridan. Revived Feb. 13.

Sir Peter Teazle ..... William Redmund
Sir Oliver Surface ..... Wilfred Clarke
Sir Benjamin Backbite ..... Joseph Weaver
Sir Harry Bumper ..... Fred Walter
Joseph Surface ..... William Rosell, Jr.
Charles Surface ..... Charles Richman
Crabtree ..... Oliver D. Byron
Careless ..... Charles B. Welles
Moses ..... Fulton Russell
Rowley ..... Walton Pyre
Trip ..... Walter Howard
Snake ..... Fred Daniels
Servant to Sir Peter ..... Willis Brown
Servant to Joseph ..... T. L. Davis
Servant to Lady Sneerwell ..... Edward Dillon
Lady Teazle ..... Ada Rehan
Lady Sneerwell ..... Blanche Weaver
Mrs. Candour ..... Mrs. Thomas Barry
Marie ..... Mrs. Theodore Carew
Maid to Lady Teazle ..... Fola La Follette

As a fitting companion piece to her Katherine Miss Rehan revived for her second and last week at the Liberty Theatre The School for Scandal in its Daly version and gave the same portrayal of womanly dignity behind all her seeming frivolity that has made her Lady Teazle a noted character.

Miss Rehan first appeared in this role fourteen years ago. Her sincerity and charm of self-respecting purity were as evident as ever and did as much to redeem the artificiality of Sheridan's wit, for there is little to win one's better approval in this piece if it is not felt in the finer natures behind the glitter of the lines.

William Redmund caught the highbred character of Sir Peter, and his reading was an unusual pleasure. Charles Richman was seen as Charles Surface and gave the part grace and boyish buoyancy. Oliver D. Byron presented a clever portrayal of Crabtree. William Rosell was excellent in the important part of Joseph, as was Wilfred Clarke as Sir Oliver. The important women's parts were in experienced and able hands. The company as a whole was better than the settings.

## Fourteenth Street—The Confessions of a Wife.

Spectacular melodrama in five acts, by Owen Davis. Produced Feb. 13.

Oliver Ashmore ..... Harry Glazier
Basil Ashmore ..... William Stafford
Simon Rutherford ..... Charles Edmonds
Tom Calder ..... George S. Trimble
Sam Sprouts ..... Joe Doner
Pete Quillett ..... Richard Milloy
John Norton ..... O. B. Phillips
Fred Peters ..... Floyd Turner
Jack Cole ..... M. J. Joyce
P. Tubbs ..... Joseph F. Long
Amos Skelly ..... Harry Ditmas
Alice Rutherford ..... Kate Dal-Glish
Ella Newcomb ..... Jean Patriquin
Betty Bloom ..... Nellie Doner
Hannah Rutherford ..... Sadie Stringham
Bob ..... Ethel Schutte

In accordance with the new *régime* at this old home of Irish song and story, The Confessions of a Wife was brought to town Feb. 13 to fill a week at popular prices. It was such an instant winner that it could easily fill the house for a longer period.

The story of the play, which is in five acts and eight sets, is about a country girl who left home and went to New York. She married, only to find that her husband had another wife living. She has him sent to prison and returns to the village, believing her child dead, as the father had reported. The play opens six years later, in the blacksmith's shop of the heroine's father, who does not know her story. She loves and is loved by a man who will not listen when her rival, gowned in red, tells him to hear the woman's story before he dares take her to his arms. He does take her, and that night is appointed for their wedding. After his exit the villain returns, longing for revenge for his years in stripes. Struggling with the heroine he falls out of a window into a ravine. The curtain falls as the heroine rejoices. In act two the heroine has returned after her honeymoon and is living at her new home. The villain was not killed, of course, and comes for his revenge, but is defied by her father. The third act finds her in poverty in New York. Her husband comes and she tells her story. He is to leave a note on the table if he still loves her. The interrupted confession and this episode seem like crude transcripts from the motivity of Hardy's Tess. The villain returns and steals the note and her child. The scene ends with a three-minute throttling bout between the villainess and the heroine. The second scene develops nothing but a lively dancing specialty by Joe and Nellie Doner, who have shown in the leading acts that they can act as well as they dance.

In the third scene the child is thrown into the Bay by the wicked woman of the play and is rescued by the mother, who arrives alone in a rowboat opportunely. The encore curtain shows a ferryboat stopping.

The first scene of act four shows the village lying deep in snow. The heroine returns in woe and is turned back by a hating aunt, who says her father never wishes to see her face again. The heroine finds the New York express stuck in drifts and a blizzard. She sees her husband in the dining-car in company with "the other woman," and faints. The husband comes out and takes her in his arms. Why another scene was added is shown when the curtain goes up. The last act set of Leah Kleschna was too great a success and talked of novelty to miss the chance to give it as a cornfield in the bargain houses. So the end of the play, which really came in the first scene of the second act, is held over that the villain might be shot in the back by the comedian, who does the job which should have been done by the husband or father.

The first and second acts are good in a construction which fails utterly in the third, but comedy and spectacular effects are thrown on so rapidly as to hide this, and the audience has become so interested in really well played comedy and villainy that it forgives the weakness of the plot. The stage-management was often crude in the many little things which help much in general effectiveness.

Harry Glazier was good as the manly husband. He was hampered by the authors making too many heroes. William Stafford played the clergyman who "was a man before he was a minister," in a way to win his audience. Charles Edmonds was the strong father in a fatherly way. George S. Trimble made an excellent villain. Richard Milloy was cleverly droll as the editor of a paper for which he never could find any news. Kate Dal-Glish was unusually effective in her work as the heroine and pleasing to look upon. Jean Patriquin was the villainess in red and did all possible with the part. Sadie Stringham gave a consistent character sketch of a hypocritically "Christian" woman. Little Ethel Schutte instantly won all hearts as six-year-old Bob and is one of the prettiest and most charming children seen in a long time. She has a natural manner and distinct enunciation that might be studied by many adult players.

## Yorkville—A Lady of Quality.

The stock company at the Yorkville continues to meet with deserved success in its present series of revivals, the bill last week being A Lady of Quality. Anne Sutherland's work in the role of Clorinda Wildairs was very effective, especially in the first act. Effie Bond, Nettie Bourne and Maye Louise Algen also were pleasing, and the remaining roles were well cared for by James Cooper, Robert Cummings, Will R. Walling, William Barwald, Milt Dawson, Cortlandt Hopkins, Walt Whitman, John Holmes, Frank Climon, Herbert Avery, Charles E. Lee, Frank Tiernan, Stephen Meade, Edward Dillon, Harry Cowan and Frank Melvin. This week The Sign of the Four.

**JAMES KYRLE McCURDY.**

*Photo by Klein & Guttenstein, Milwaukee, Wis.*

James Kyrle MacCurdy's first starring tour under the direction of K. Woods Fiske is proving highly successful. His characterization of Solomon Levi in his own play, The Old Clothes Man, stamps him as one of the best portrayers of Hebrew character on the stage. The play, The Old Clothes Man, is said to be one of the financial successes of the season on the Stair-Havlin circuit, where it is booked. Mr. MacCurdy will, of course, continue in the piece next season.

## Berkeley Lyceum—Flirtation.

Drama in three acts, by Arthur Schnitzler. Translated from the German by Grace Isabel Colbron. Produced Feb. 19.

Hans Weiring ..... Roy Dana Tracy
Christine ..... Emerin Campbell
Miezi Schlager ..... Daisy Atherton
Mrs. Katharine Binder ..... Alice Parks Warren
Fritz Lobheimer ..... Robert Whittier
Theodore Kaiser ..... Douglas Stanfield
A Gentleman ..... Algernon Eden

The Berkeley Lyceum Theatre was crowded last Sunday afternoon on the occasion of the third dramatic performance by the Progressive Stage Society. The event was the first presentation in English of Arthur Schnitzler's three-act modern drama, Flirtation. The translation, which might be improved upon, was made by Grace Isabel Colbron.

Hans Weiring, a violinist in the Josefstadt Theatre orchestra, has a beautiful daughter, Christine, who is devoted to her girl friend, Miezi Schlager, a milliner. The girls innocently enter into a flirtation with Fritz Lobheimer (who makes devoted love to Christine) and Theodore Kaiser (who flirts with Miezi). They enjoy an evening and supper in the bachelor apartment of Fritz Lobheimer. While the young women are out of the room for a moment a gentleman enters and arranges a duel with Fritz, owing to jealousy caused by the latter's attentions to his wife. The girls re-enter and are kept in the dark concerning the tragic state of affairs.

Christine does not take the whole matter in a facetious way, as does Miezi, but falls madly and insanely in love with Fritz Lobheimer. Her father and friends try to awaken her to a realization of the utter hopelessness of her love, but she becomes desperate, and when Theodore Kaiser breaks the news to her of the death of his friend Fritz in a duel she nearly loses her reason, although she realizes the perfidy of her supposed lover. Though pleaded with by her father and friends she rushes madly off to visit her false lover's grave. Thus the play closes.

The sands of drearily drifting dialogue were relieved by the violinist father of Roy Dana Tracy, who played with a Warfield make-up and repose suggestive of better things. The milliner of Daisy Atherton was piquant and vivacious with charm. The unpleasant part of the girl was played by Emerin Campbell, who has a pleasant voice of sympathetic temperamental quality. Alice Parks Warren gave a well-drawn, clear-cut characterization of a vinegar blooded woman.

A woman of pleasing presence responded to the calls for the translator, and spoke of the troubles of giving a play which had been in the cold storage of a foreign form only three weeks before. The audience applauded the effort and the promises of the president of the society that the next two plays might be the second half of Beyond Human Power and Gorki's Night Lodging. During the interval in the performance the audience was delighted by the music rendered by Earl Karp and Morris S. Nitke.

Mr. Hopp, president, announced the formation of a musical society of the nature of the Progressive Stage Society, a new movement for the benefit of the poorer classes. He said there had been a reorganization of the society, and that in the future the plays given would be of such a character as would best promote socialistic ideas.

## Xavier College Theatre—Telemachus.

Play in two parts and three acts, by Father J. D. McCarthy. Revived Feb. 16.

PART ONE.

Theodosius ..... Charles M. O'Keefe
Bishop Ambrose ..... Robert N. King
Telemachus ..... D. D. Field Malone
Rufinus ..... Gregory F. Gannon
Glabrio ..... Edward S. Dore
Stilicho ..... John M. Quinn
Paulus ..... Ronald Oliphant

PART TWO.

Honorius ..... William T. Collins
Prudentius ..... Charles M. O'Keefe
Telemachus ..... D. D. Field Malone
Glabrio ..... Edward S. Dore
Marcus ..... Arthur J. W. Hilly
Titus ..... Gregory F. Gannon
Licinius ..... Noah A. Stancliffe
Calus ..... Eugene A. Clancy
Carpilio ..... Allan T. Pendleton
Tigellinus ..... John R. Rafter
Abrogastes ..... John C. O'Brien
Boto ..... Charles J. Carroll
Galatus ..... James S. Duffy
Stephanus ..... Charles H. McAuliffe

The idea of presenting incidents of ecclesiastical history in the vivid form of drama is a part of both church and stage history, and has brought forth some of the most interesting milestones of dramatic progress. In keeping with the scholarly spirit and the liberality for which it is noted, the College of St. Francis Xavier has a commodious and architecturally attractive theatre seating about a thousand, at which plays are given occasionally by the students. The most recent of these is Telemachus, which was

written and rehearsed by the professor of physics, Father J. D. McCarthy, and has been greeted by such enthusiastic audiences that it has been repeated twice.

The first act, dealing with the apostasy and conversion of Telemachus, shows the visit of Emperor Theodosius to Ambrose, Bishop of Milan, and his being refused entrance to the cathedral by the bishop because of his crimes against the Christians. The mother and sister of Telemachus were killed in the massacre in the Coliseum. He describes this, but is brought to his knees in forgiveness by the bishop, who repeats the Lord's Prayer. The first scene of the next act is outside a wine shop in Rome, fourteen years later, and besides giving the necessary points of the story it has a really humorous drawing of the character of a tippling braggart. In the next scene this party goes into the mountains of Asia and finds Telemachus a hermit. Telemachus feels called to go to Rome and stop, if possible, the disgrace of the brutal gladiatorial combats. The next scene shows him on the Appian way, where he is met by the poet, Prudentius. The last scene is in the quarters of the gladiators in the Coliseum, opening into the arena. After a vivid portrayal of the conditions among the fighters Telemachus is brought in fainting, but he heroically rushes into the arena to stop the contests, and is himself killed, which event causes the edict of Honorius that there shall be no more such debasing spectacles.

D. D. Field Malone played Telemachus with such earnest fervor and sincerity that he gripped his audience and brought tears in the long descriptive speech describing his mother's and sister's death. Robert N. King was dignified and forceful as the white haired bishop. Edward S. Dore had far more to do than Telemachus and did it in the true spirit of the bibulous boaster, and was well liked by the laughing listeners. Gregory F. Gannon was manly as Titus, as was John R. Rafter as a gladiator. His speech of refusal to kill his brother-in-law, as was demanded by the rules of the combat, had the right ring of the brave man who dares do the right because of the dictates of his heart. The other parts were remarkably well done by the young men, students of the college, who were in earnest and showed they felt what they were doing. The movements of the crowds, like the whole work of the evening, were surprisingly good for amateurs and helped much toward the excellence of the production.

The piece ought to be popular for all institutions of this kind. It has a high literary merit and often shows keen poetic insight and sympathy with all sides of the human heart at its weakest and strongest. There is much droll comedy and wit shown in the well rounded character of Glabrio. For popular appeal it is marred by this same scholarliness of mind and faithfulness to history which makes it more a bringing to life of pages of history than a closely knit drama, which should be built as much in the minds of the audience as on the written page. It shows great promise in its young writer, who, it would seem, should give to the drama works of high merit when he has had more experience with the most difficult of all techniques.

## New York—Hamlet.

Shakespeare's tragedy, revived Feb. 14, by Aldora Shem.

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|---|---|
| Claudius | John Malone |
| Ghost | Barton Hill |
| Hamlet | Aldora Shem |
| Polonius | Samuel K. Chester |
| Laertes | Harry Leighton |
| Horatio | John Leslie Jossin |
| Osric | Edwin Brewster |
| Rosencrantz | Charles James |
| Guildenstern | L. J. Slevin |
| Marcellus | Stanley G. Wood |
| Bernardo | Alfred Johnson |
| Francisco | Walfred Wilson |
| First Actor | A. W. Purcell |
| Second Actor | T. Erickson |
| First Grave Digger | Samuel Chester |
| Second Grave Digger | J. Marcell |
| Priest | Robert Rice |
| Gertrude | Constance Hamblin |
| Ophelia | Helen Hawthorne |
| Actress | Rachelle Renard |

It is praiseworthy in an actor who has achieved some success on the road, to save up his money and make an appearance in New York where the leading managers form their companies. In this profession it is true that to be appreciated one must be seen. It is more important, however, that one be seen in the right part.

More stars have been made by showing art in a small part than by challenging comparison with the best in something already clearly stamped with other distinct personalities. If one does well in a bit, by talent or conscientious earnestness, it is immediately trumpeted to the world; but let him show no respect or knowledge of the best in dramatic literature, and he is treated with that same lack of respect he has shown, the door is slammed in his face with a laugh, and his name becomes but a jest and byword. All this only in a sincere desire to aid that worthy ambition beating in the hearts of many who are longing and planning to come to New York and make a hit. If any loving friend says, "Give them your Hamlet," be strong and resist the tempter. Don't.

Only pronounced genius could conquer in the face of the certain obstacles of a single matinee. They are as certain as death, and mean death to ambition. There is the roughness resulting from hasty, half-hearted rehearsals of principals and extras. There is the spot light which always goes dizzy, not to mention a thousand trials. Above all is the impossibility of such settings as will not be a shabby mockery by the side of costly productions that are playing next door.

This moralizing is inspired by the attempt of Aldora Shem to impersonate Hamlet, and with the aid of others to represent the play of that name at a matinee at the New York Theatre last week. The attempt inspires the foregoing caution, but to describe or criticise it would be a waste of space and time.

## New Star—The White Tigress of Japan.

William T. Keogh's production of The White Tigress of Japan, which was first seen at the American Theatre in August, 1904, appeared on Monday, Feb. 13, at the New Star Theatre. The audience enjoyed all the thrilling moments in the exciting history of the White Tigress, Kinume, Countess of Ogawa, which is still beautifuly costumed and forcefully played by Fanny McIntyre. There have been a number of changes in the cast. Raymond Grant, the American lieutenant, is spiritedly played by Augustin MacHugh, and J. L. Treacy does justice to the martial, Paul Starkovitch. Benjamin Horning is still playing General Amano Jinsuke, Harry Morehead makes a very sprightly Bob, the coxswain. Amida is a quaint little Japanese maid in the hands of Alice Riker, and Kathryn Shay is a nimble geisha girl, as O-Yone, the maid. Others in the cast are Frank Morgan, George Turner, James R. Garey, T. Tamamoto, Wesley Browning, Norman Denton, Herbert Bethny, Ralph P. Russ, Carl Bernstein, and Marie Lester. Julian Rose will appear next week in Fast Life in New York.

## Thalia—God, Man and Devil.

Jacob Gordin gave a benefit performance at the Thalia Theatre, Feb. 15, for the Russian revolutionists. His symbolic play, God, Man and Devil, was chosen for the presentation. It deals with the simpler Jewish life in Russia. There is a prologue in which God and the Devil hold a discussion, with a chorus of angels behind gauze curtains. The play is realistic, the Devil appearing disguised as one of the characters, who begins to corrupt the good man by means of a lottery ticket. The pious family becomes accustomed little by little to all sorts of luxuries, and thus a sombre tragedy is worked out.

After the second act Mr. Gordin was called for. He said a few words, which aroused the enthusiasm of his audience. Then a Russian revolutionist, Charles Tschitlowsky, was introduced.

After the play recitations were given by the actors. Six hundred dollars was raised, which will be sent to the Russian strike headquarters to aid the revolutionists.

## Murray Hill—Texas.

A successful production of Texas marked last week at the Murray Hill. Robert Conness gave a spirited picture of the cowboy, although his work at times was rather uneven. Florence Leste as Texas West handled her part cleverly, and Ted F. Griffin received emphatic approval for his excellent performance as Pasquale. The other roles were taken by Ernest Allen, Hattie Foley, Frederick E. Duff, Marie Rawson, Edward Kellie, Effie Gillette, Louis Thiel, Lee Hobbs Martin, George Wallace and Stephen Hoyt. This week Billy S. Clifford in How He Won Her.

## At Other Playhouses.

COLONIAL MUSIC HALL.—The Duel in the Snow and The Athletic Girl are retained as the chief features of the bill. Last week's olio included Hooker and Davis, Ethardo, Carl and his bear, Kelly and Reno, and Stinson and Merton. The vaudeville features this week are Whistling Tom Brown, Eva Westcott in her new monologue, and Calcedo, the wire king.

BIJOU.—David Warfield in The Music Master still is potent.

WALLACK'S.—The Yonkee Consul is in its last two weeks here.

WEST END.—Busy Izzy, which has been very successful at this house heretofore, is the attraction this week, and will no doubt draw large audiences.

EMPIRE.—Maude Adams is in her last fortnight, and will be succeeded on March 6 by William Gillette in a revival of Sherlock Holmes.

ACADEMY.—Henrietta Crosman is in her last fortnight of Sweet Kitty Bellairs, and will be succeeded by The Darling of the Gods.

LEW FIELDS'.—It Happened in Nordland, with its many bright and pleasing features, continues to attract capacity audiences.

WEBER MUSIC HALL.—Owing to the illness of Harry Morris, Sam Collins has been engaged to take his place. Mr. Collins is an improvement upon his predecessor, and his work is more in keeping with the tone of the house. Trixie Friganza made her debut here last week, replacing Anna Held as Mimi, scoring a hit. Her gowns are by no means as gorgeous as those worn by Miss Held, and her French accent is faulty, but her performance was generally pleasing. Higgledy-Piggledy and The College Widower are still drawing well.

METROPOLIS.—Al. H. Wilson, the German character comedian and singer, is appearing this week in Sidney R. Ellis' romantic play, The Watch on the Rhine.

WINDSOR.—Terry McGovern appears here in For Fame and Fortune, note of which will be made next week.

THIRD AVENUE.—The human nature that Louise Beaton puts into the character of Rachel Goldstein makes the performance at the Third Avenue this week worth more than the prices charged. Edward Archer, George D. Mackey, and Lillian Alexander Harris score in the competent supporting company. Others in the cast are E. L. Walton, Walter Brown, Thomas Williams, Herbert K. Betts, George Hartley, Eva Morris, and Rose Lennox. Next week, On the Suwanee River.

NEW YORK.—Wright Lorimer returns to town with The Shepherd King.

MAJESTIC.—Beginning on Feb. 24 there will be matinees every Friday afternoon at 3 o'clock to accommodate the school children who wish to see Buster Brown.

HUDSON.—Margaret Wycherly has recovered from her illness, and will present to-day (Tuesday) the three Yeats plays she promised, The Land of Heart's Desire, Cathleen ni Houlihan, and the morality play, The Hour Glass.

AMERICAN.—In Old Kentucky returns.

MANHATTAN.—Mrs. Fiske and the Manhattan company have played for twenty-three consecutive weeks at the Manhattan Theatre. Ten weeks have been devoted to Leah Kleschna, which still plays to full houses.

## FLORODORA TO OPEN IN PHILADELPHIA.

Because of the fire in the Casino, through special arrangements made between John C. Fisher and Tom W. Ryley, the managers and owners of the American rights of Florodora, that musical comedy will be revived in an elaborate and gorgeous manner at Lederer's Casino Theatre, Philadelphia, next Monday night for an extended run. Florodora, with Adele Ritchie in the leading female role of Lady Holyrood, was to have entered upon a Spring and Summer engagement at the Casino last Monday night. It was at the Casino that Florodora was originally produced three seasons ago and where it ran for upward of a year.

## BILL TO PROTECT CRITICS.

In the Wisconsin Legislature on Feb. 14 Senator Merton submitted a measure to protect the rights of individuals who purchase tickets to theatres or other places of amusement providing for the punishment of managers of such places by fines of from $25 to $100 or imprisonment of from twenty-five days to six months for preventing the attendance at performances of any person who has secured a ticket. This will have a bearing upon such cases as that of Ernst Kronshage, a dramatic critic of Milwaukee, who was refused admission to the Davidson Theatre because the manager objected to his criticisms of plays at that house.

## MILDRED HOLLAND SNOWBOUND.

Mildred Holland and her company Feb. 14 struck a huge snow drift eleven miles east of Des Moines, Iowa. The railroad officials made every endeavor to get them through to their destination, but were finally obliged to abandon the train and return them to Des Moines. The next day they made another effort to reach the next town, employing four snow plows at different points along the line. Although the distance was less than 100 miles, they consumed the entire day on the train, only reaching Ottumwa at seven o'clock in the evening.

## LUDLAM SCHOOL BENEFIT.

A large audience, consisting of the representative people of Mt. Vernon, greeted the pupils of the Ludlam School of Dramatic Art at the City Opera House in Mt. Vernon, N. Y., Friday evening, Feb. 17. Two plays, The Flying Wedge and Snowball, were presented in new and attractive manner. The pupils displayed clever training and did full justice to the spirited, amusing scenes. The many laughable and clever situations kept the audience in constant good humor, and its thorough appreciation of the young aspirants was evinced by several curtain calls.

## TICKET SPECULATOR WARNED.

Leo Newmann, the ticket speculator, who was arrested in front of the Victoria Theatre on Feb. 11, was arraigned before Magistrate Barlow in the West Side Court on Feb. 14. Policeman Campbell, who is detailed to the theatre and made the arrest, charged Newmann with disorderly conduct. He testified that Newmann stood in the front door of the theatre and blocked the entrance. The Magistrate found him guilty, but let him go with a suspended sentence.

## REFLECTIONS

*Photo by Mills, San Antonio, Tex.*

Above is another sample of Harry Corson Clarke's original idea of advertising. It shows him sitting at the stage door at San Antonio in his make-up as Keene Shaver in My Friend from India. Mr. Clarke had a prosperous season in Texas, has just finished a season of fifty nights at Houston, and will open his Salt Lake City season Feb. 27. The Texas press christened him the "grasshopper" comedian—he makes such long jumps. He went from New York to San Antonio, from San Antonio to Houston, from Houston to Salt Lake City, and then will come Butte, Seattle, Portland, San Francisco, Honolulu, Manila and Australia, the route being booked solid for the next two years.

Fred. Clayton was suddenly called home by the unexpected death of his father, who was buried from his late New York residence Feb. 16.

The annual dinner of the Theatre Treasurers of America will be held at Shanley's the night of Feb. 25. Two hundred guests are expected to be present.

A handsome souvenir stein has been presented by Gracie Emmet, with her compliments, to her friends in the profession. The stein was made by one of the best known Trenton pottery firms and has an excellent reproduction of Miss Emmet in the character of Mrs. Murphy on its face.

The Daughters of Ohio in New York gave a valentine reception and musical Monday evening, Feb. 13, in the galleries of the National Arts Club. Mrs. C. C. Shayne, one of Ohio's handsomest daughters, assisted by the officers of the society, received the guests. There were about four hundred Ohioans in attendance. A delightful musical programme was given. A trio for violin, 'cello and piano by the Messrs. Smith was well executed. Corinne Welsh sang "O Don Fatalie" with pleasing grace and expression. The solos of Alpheus Applegate and H. Harper were enthusiastically applauded. Pretty Jessie Shay rendered two piano numbers, revealing rare individuality of style. Two German songs were artistically interpreted by Kate Chesnut in a voice of beautiful quality. Supper was served in the grillroom, which was prettily decorated with Southern smilax and red hearts. Here many favors of pretty valentines with clever verses attached were read and distributed, to the great amusement of all present.

Edwin Mordant is rehearsing Still Waters Run Deep, which will be presented in March at the Empire Theatre by the senior students of the American Academy of Dramatic Arts. He is also rehearsing The Queen of Chinaman, which will be revived for a Spring tour, opening on March 6.

Ernest Stallard arrived from London by the *New York* Feb. 12, having been cabled for by E. S. Willard. He appeared at the Knickerbocker Theatre as Jesse Pegg in The Middleman on Feb. 14 and as Henders in The Professor's Love Story Feb. 16. His other well-known impersonations include Mark Tapley in Tom Pinch and Chivy in David Garrick. This will be his fifth season as principal comedian with Mr. Willard.

Lenore Gordon had a narrow escape from death last Wednesday evening. A gas jet set fire to the lace curtains in her room, and in trying to pull them down her dress became ignited. Considerable damage was done to the room, but Miss Gordon escaped with burns on the hands and the loss of some of her hair and the singeing of her eyelashes.

The Stanhope-Wheatcroft Dramatic School's second students' matinee for the season will be given at the Garrick Theatre, Friday, Feb. 24. Four new one-act plays will be presented. They will be: A Bachelor's Wife, by Alice Yates Grant; The Devil's Wooing, by Florence G. Ruthven; When the Wheels Run Down, by Maud W. Rogers, and The Picture Hat, by Llewellyn G. Humphreys.

Ida Vernon will succeed Mrs. Thomas Whiffen in her part in Merely Mary Ann.

The Sothern-Marlowe company had a narrow but complete escape from injury in a wreck which happened to their train near Retreat, Pa., Feb. 16.

Edna Earl Andrews, owing to her father's sudden illness, has closed with the Wayward Son company and will spend the rest of the season at her home in Kansas City.

Lee Ottolengui, manager, by his coolness prevented a panic on the discovery of fire in the cellar of the Newark Theatre in Newark, N. J., during the performance of 'Way Down East on Feb. 16.

Under the patronage of Spencer Trask, Hamilton Wright Mabie, Judge Vernon M. Davis, and Judge P. Henry Dugro, an entertainment of songs and stories was given at the Manhattan Theatre yesterday (Monday) afternoon. The proceeds will be given to the Anne Brown Alumnæ Free Kindergarten.

Minnie Blanchard was badly burned on both hands last week, when the curtains in her room caught fire.

Josie Stoffer has rejoined The Village Postmaster.

David Braham is seriously ill in New York.

Manager Melville B. Raymond has let contracts for the production of a new musical spectacle, entitled Little Jack Horner, in which Master Gabriel will become a full-fledged star in the title-role next season.

Nance O'Neil and McKee Rankin last week lost a suit brought against them by M. W. M. Zoersch, of Chicago, to recover on a judgment obtained in Chicago. The finding was for $1,189. The case will probably go to the Supreme Court.

A special matinee of Leah Kleschna will be given at the Manhattan Theatre on Monday, March 6, for the benefit of the Regina Angelorum, the home maintained by the Sisters of Mercy which was established in 1899 for young girls out of employment. The proceeds will be used to pay the debts of the institution and to make much needed improvements. Mrs. Fiske has volunteered her services and those of the company.

Frank Keenan will produce at the Berkeley Lyceum Feb. 27 the same dramatized form of I Pagliacci as was recently played by Mrs. Potter in London.

## AMONG THE DRAMATISTS.

The author of The Sign of the Four is Charles P. Rice, whose new play, The Forbidden Marriage, was produced last week in Boston at the Bowdoin Square Theatre.

Harry B. Smith will write an English version of Die Fledermaus, which will be produced with Fritzi Scheff in the role of Adele. She has sung the role in German in Covent Garden, London, and in Munich. The Strauss opera will be produced immediately after the four weeks' revival of Boccaccio, which begins this week at the Broadway Theatre.

Edgar Smith has almost completed the burlesque on The Duchess of Dantzic, which is to be the next offering at the Weber Music Hall. Joseph Weber is to be seen in a burlesque of Napoleon as played in the musical production at Daly's by Holbrook Blinn.

Shafter Howard gave a reading of his new musical comedy, His Majesty, at Daly's Theatre the afternoon of Feb. 19, before an invited audience. The music was sung by professionals and a chorus, and Mr. Howard conducted the orchestra. Sam Edwards read the libretto. The audience seemed pleased with the comedy and music.

## AMATEUR NOTES.

The Lyric Players presented Pug and the Baby on Lincoln's Birthday at Melrose Hall in the Bronx. The cast included A. A. Fitzgerald, Jennie H. Whyte and Barrie Mack.

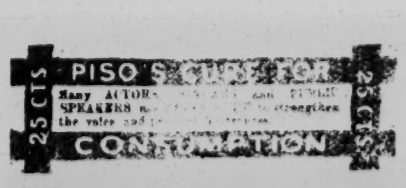
The Amazons will be given in Carnegie Lyceum the evening of Feb. 28 for the benefit of the Darrach Home for Crippled Children by members of the In Quantum Club, an auxiliary organization of the home.

The Paint and Powder Club, of Philadelphia, will give its fifteenth annual production during all of the week of Feb. 27, presenting a new musical comedy written for this occasion by Warren C. Cawley, of the *Press*, and the president of this popular organization. It is entitled The King of Mas-a-Fuera, and is in a prologue and two acts. J. H. Shaw, Jr., will play the role of the King; W. C. Cawley that of the Lord Chancellor, Richard Cox the Dowager Queen, Harry V. Walker the Crown Princess, Edward Collins the Court Tragedian, Alec Sparks the Court Dancer, William E. Kryder the Lady-in-Waiting, Harry Colloday the Hon. Richard Ward, American millionaire; Harry Lurker his daughter, Marion Ward; Edward Sullivan her friend, Blanche Vokes; others in the cast are: Ross D. Breniser, Frank Zook, Dr. Moore Stevens, Warren C. Dawson, Harold Rea, Mr. McCaffery, Mr. Boyle, Albert George, John S. McCleary, C. M. Valentine, W. C. Chadwick, William Anderson, Meyer Marcus, O. Smith and Hiram Gillis. There will be a large chorus and the play will be handsomely costumed. Several new bits of scenery have been prepared for the production.

## CURRENT AMUSEMENTS.

*Week ending February 25.*

ACADEMY OF MUSIC—Henrietta Crosman in Sweet Kitty Bellairs—3d week—18 to 25 times.
AERIAL GARDENS—Closed.
AMERICAN—In Old Kentucky.
BELASCO—Mrs. Leslie Carter in Adrea—7th week—42 to 49 times.
BERKELEY LYCEUM—Closed.
BIJOU—David Warfield in The Music Master—112 times, plus 7th week—46 to 53 times.
BROADWAY—Fritzi Scheff in Fatinitza—43 to 50 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Closed by fire.
CIRCLE—Vaudeville.
COLONIAL MUSIC HALL—The Athletic Girl and A Duel in the Snow—3d week—15 to 24 times.
CRITERION—Francis Wilson in Cousin Billy—8th week—56 to 62 times.
DALY'S—The Duchess of Dantzic—6th week—37 to 44 times.
DEWEY—Rentz-Santley Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in The Little Minister—9th week—59 to 66 times; 'Op o' Me Thumb—3d week—16 to 23 times.
FOURTEENTH STREET—Nobody's Darling.
GARDEN—The College Widow—23d week—181 to 188 times.
GARRICK—Arnold Daly in You Never Can Tell—7th week—50 to 57 times.
GOTHAM—Majestic Burlesquers.
GRAND OPERA HOUSE—The County Chairman.
HARLEM OPERA HOUSE—Ethel Barrymore in Sunday.
HERALD SQUARE—Blanche Walsh in The Woman in the Case—4th week—26 to 33 times.
HUDSON—Robert Edeson in Strongheart—4th week—26 to 33 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock Company in Nachtasyl (The Night Refuge)—6th time; He and His Sister—1st week—1 to 7 times.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Forbes Robertson in Love and the Man—1st week—1 to 8 times.
LEW FIELDS'—Fields' Stock Company in It Happened in Nordland—12th week—83 to 90 times.
LIBERTY—The Education of Mr. Pipp—1st week—1 to 8 times.
LONDON—Dainty Duchess Burlesquers.
LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 4th week—26 to 34 times.
LYRIC—Jefferson De Angelis in Fantana—6th week—43 to 50 times.
MADISON SQUARE—Mrs. Temple's Telegram—4th week—23 to 30 times.
MADISON SQUARE GARDEN—Motor Boat and Sportsmen's Show.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Buster Brown—5th week—33 to 41 times.
MANHATTAN—Mrs. Fiske in Leah Kleschna—11th week—74 to 81 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Al. H. Wilson in The Watch on the Rhine.
METROPOLITAN OPERA HOUSE—Conried Grand Opera Company in repertoire—14th week.
MINER'S BOWERY—Transatlantic Burlesquers.
MINER'S EIGHTH AVENUE—Bon Ton Burlesquers.
MURRAY HILL—Billy S. Clifford in How He Won Her.
NEW AMSTERDAM—Humpty Dumpty—15th week—117 to 124 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—Fast Life in New York.
NEW YORK—Wright Lorimer in The Shepherd King—1st week—1 to 8 times.
NEW YORK ROOF—Closed.
OLYMPIC—Kings and Queens Burlesquers.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Who Goes There—1st week—1 to 8 times.
PROCTOR'S FIFTH AVENUE—The Helmet of Navarre.
PROCTOR'S FIFTH-EIGHTH STREET—The Charity Ball.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—My Wife's Husbands.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Grace George in Abigail, commencing Feb. 21—1st week—1 to 7 times.
THALIA—Hebrew Drama.
THIRD AVENUE—Rachel Goldstein.
VICTORIA—Vaudeville.
WALLACK'S—Raymond Hitchcock in The Yankee Consul—5th week—33 to 40 times.
WEBER'S MUSIC HALL—Weber's Stock Company in Higgledy-Piggledy—9th week—145 to 152 times.
WEST END—George Sydney in Busy Izzy.
WINDSOR—Terry McGovern in For Fame and Fortune.
YORKVILLE—Stock Company in The Sign of the Four.



## THIS WEEK'S ATTRACTIONS.

### Pastor's.

Jules and Ella Garrison, Nelson Farnum Troupe, Lillian Tyce and Irene Jermon, Searle and Violet Allen, Steely, Doty and Coe, J. M. Norcross, Blain and La Mar's Big Three Minstrels, John Birch, Wilson and Davis, Smith and Baker, the Stanfords, Gertie Snowdon, Billy Kin-Kaid, vitagraph.

### Keith's Union Square.

Charles J. Ross and Mabel Fenton, Edmund Day and company, Miles-Stavordale Quintette, Stuart Barnes, Colby and Way, Village Choir, Maddox and Prouty, Parker's dogs, Female Drummer Quartette, Reed and Shaw, Carmen Sisters, John Zimmer, biograph.

### Proctor's 125th Street.

My Wife's Husbands, with Beatrice Morgan, William J. Kelley, Scott Cooper, John Westley, Riley Chamberlin, Julian Reed, Marion Fairfax, Helen Whitman, and Richard Lyall in the cast. Olio: Empire Comedy Four, Athos Family, Hughey Dogherty, Chalk Saunders, moving pictures.

### Proctor's Fifty-eighth Street.

The Charity Ball, with a cast including William Ingersoll, Edna Phillips, and Marion Berg. Olio: The Wood Nymphs, Terley, Galletti's dogs and monkeys, White and Simmons, moving pictures.

### Proctor's Fifth Avenue.

The Helmet of Navarre, with Edwin Arden, Isabelle Evesson, James E. Wilson, Marion Berg, Gertrude Berkley, and Lilla Vane in the cast. Vaudeville: Empire Comedy Four, Adeline Francis, Cook and Sylvia, Madell and Ci Corbley, McKissick and Chadney, Willie Gardner, Wood and Berry, motion pictures.

### Proctor's Twenty-third Street.

Babes at the Inn (second week), Carlotta the Marvel (seventh week), Obersteirer Troupe, Watson, Hutchings and Edwards, Violet Black and company in A West Point Regulation (first time here), Charles M. Ernest, Don and Thompson, Rae and Benedetto, Morton and Diamond, Hoyt and Burke, Cero and Wilson, Harris and Hunt, De Laska, motion pictures. Sam Collins is the headliner, and plays here as well as at the Weber Music Hall.

### Hurtig and Seamon's.

Monroe, Mack and Lawrence, Little Men and Women, Josie De Witt, Simon and Paris, J. Aldrich Libbey and Katherine Trayer, Rentzy Trio, Al. Carleton, Carlo's dogs, moving pictures.

### Circle.

Eddie Foy and company, Mary Shaw and company (New York vaudeville debut), Charles Leonard Fletcher, Sugimoto Japanese Troupe, Walter C. Kelly, Treloar, Stanley and Wilson, Hoey and Lee, vitagraph.

### Hammerstein's Victoria.

Dida (European novelty), George Evans, Genaro and Bailey, Reno and Richards, Canfield and Carleton, Spook Minstrels, Rappo Sisters, Cooper and Robinson, Rostow, vitagraph.

## LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—The Babes at the Inn, a new musical comedietta, written by Thomas Sheldon, with five new musical numbers by unnamed composers, was given its first presentation last week, under the stage direction of H. T. MacConnell, who put on The Wood Nymphs. The sketch is a jumble of songs, dances and comedy work and serves to introduce Mark Adams and Milt Wood in German characters. There is a lack of originality in the act, especially where the girls make their entrance through a large satchel, and in the scene in which the comedians invite two girls to partake of refreshments, which was "borrowed" bodily from one of the old Weber and Fields burlesques. Taken as a whole, the piece is not nearly so good as The Wood Nymphs. Wood and Adams showed proficiency as dancers. Zutka was seen for a second week, and the great mystery remained unsolved by the majority of the spectators. It is a cleverly arranged illusion and is evidently a good drawing card, as very large business was the rule last week. Archie Boyd, assisted by Robert Gaillard, presented a sketch by Will M. Cressy entitled After Many Years. The scene is laid in New England, on a farm, and special scenery was used. Mr. Boyd impersonated the kindly old Yankee farmer, and Mr. Gaillard was his son, who had wandered away from the farm many years before, but returns in time to clear off the mortgage and presumably to remain with the old man for the rest of his life. The piece is not quite as good as some others that Mr. Cressy has turned out, but it serves to allow Mr. Boyd an opportunity to give the impersonation for which he is so justly famed, and it made a very favorable impression. Mr. Gaillard was excellent as the long-lost boy. Carlotta again defied death on the loop and was warmly applauded. Blind Tom played the piano as he has done for the past twenty-five years. McCabe, Sabine and Vera, with a new setting, were better than ever in their amusing Irish skit. Celine Bobe played cleverly on the violin and xylophone. The Empire Comedy Four scored with their songs and nonsense. Pete F. Baker, the clever comedian; Wood and Berry, Sacks and Ford, Koppe and Koppe, the Four Pajama Boys, Hill and Hill and the motion pictures were also seen.

CIRCLE.—Herbert Kelcey and Effie Shannon made their first appearance in vaudeville in Manhattan last week, presenting Journey's End in Lovers' Meeting, a comedietta by John Oliver Hobbes and George Moore. The story deals with a man and wife who have drifted apart, though they continue to live under the same roof. The wife returns from a ball at which she has had much attention from a youth, who very indiscreetly follows her to her home and manages to get into the house unobserved. The woman repulses his advances and is terrified when she hears her husband coming up the stairs. The intruder hides in the wife's boudoir, and when the husband enters he and his wife begin a discussion of their relations. The old love seems to be reawakening, and the husband begs to be allowed to go into his wife's room to procure a certain volume of poems, and jestingly asserts that he could find the book in the dark. The wife takes him at his word, blindfolds him securely and leads him to the door. The rash youth, realizing the situation, makes good his escape, and when the husband returns with the book the couple fall into each other's arms in a happy embrace. The piece was most ccharmingly played by Mr. Kelcey and Miss Shannon, and the warmth of their welcome showed that they hold a very high place in the regard of New York theatregoers. The house was crowded at every performance. A distinct novelty on the bill was the first appearance here of Havez and Youngson's Spook Minstrels, in which moving pictures are used in a novel way. The pictures show a minstrel company going through a performance, and as the various numbers are presented the songs, jokes and dances are given by men who stand behind the screen and follow the motions of the men in the pictures very accurately. The act is original and novel and was highly appreciated. The performers who do the work, and who later on appeared before the curtain and sang some additional songs, are G. Dey O'Hara, Charles Bates, Leon Parmet, Parvin Witte and Charles Smith. Edith Helena scored a tremendous success with her really marvelous voice. Foy and Clark, the Glinseretti Troupe, Chris Bruno and Mabel Russell, the Mignani Family, and the Camille Comedy Trio, very funny knockabouts, also scored. Other turns were George Archer's Filipino Girls, headed by Carita Day, and new vitagraph views.

PASTOR'S.—The Lilliput Trio headed the bill and presented an attractive act, consisting of comedy, singing, juggling and gymnastics. Matthews and Harris were a special attraction and scored a hit in The Pirate King. Frank Jones and Lillian Walton were seen in Our Country Cousin, in which there are many good lines and some amusing comedy business. Harry Booker and James F. Corbley put on a new comedy sketch called The Walking Delegate that met with much favor. The scene is laid outside of a new building on which a non-union hod-carrier is employed. The Walking Delegate appears and the two men have an argument on the question of unionism that ends with the agreement of the hod-carrier to join the union. The dialogue is excellent and the sentiments expressed concerning the benefits of trades unions met with a hearty response from every workingman in the house. Mr. Booker was the typical hod-carrier to the life. As a matter of fact, he had bought his entire make-up, from hat to shoes and including the hod and dinner-pail, from a genuine son of toil. Mr. Corbley as the Delegate was dignified and neatly dressed and played with skill. The act is an excellent one and the special scenery helped materially in the good impression it created. The Ford Brothers danced themselves into favor from the start of their act. Annetta B. Hart (formerly Annie) revived the old-time song and dance in a most amusing way. Harry Thomson's stories and imitations were received with every mark of favor. Sutton and Sutton, Crouch and Richards, Lavardo and Huard, Le Roy and Walby, Harry Wardell, William La Belle, and the vitagraph were the other numbers.

KEITH'S UNION SQUARE.—The Rose Wentworth Equestrienne Trio, one of the big features of the Barnum and Bailey Circus last season, headed the bill and scored an emphatic success. The act consists of tricks of bareback riding done on a horse attached to a two-wheeled cart. It was all very neat and graceful, and Rose and Harry Wentworth and Fred Derrick were warmly applauded. O'Brien and Havel scored a tremendous laughing hit in Ticks and Clicks. J. A. Murphy and Eloise Willard were given a rousing welcome, and their conversational oddities brought out hearty laughs in great profusion. Miss Willard displayed another new and remarkably stunning gown and again proved that she is one of the best dressed women in vaudeville. George H. Wood had a bad place on the bill, but he "made good" in every sense of the word. Mr. Wood has a most original method and gains his laughs in a way distinctly different from that of every other monologist in the business. Francis Gerard made his first appearance here since the accident that compelled him to rest for many weeks and again proved himself a most expert gymnast. His feats were loudly applauded and his success was most emphatic. The remarkable tumbling of the Toozoonin Arabs, sweet singing by the Three Dumonds, the immensely funny act of Snyder and Buckley, and smart turns by Hal Merritt, Meakin and Lawrence, Barrett and Bell, Dora Pelletier, and Roltaire, as well as new biograph pictures, rounded out the bill.

PROCTOR'S FIFTH AVENUE.—The Money Makers, which was produced with Ida Conquest as the star a few weeks ago at the Liberty Theatre, where it met an untimely fate, was revived by the stock company here, with several of the people who supported Miss Conquest in their original roles. Eugene O'Rourke, Edmund Lyons and Annie Ward Tiffany shared whatever honors there were with Edwin Arden, Lillian Thurgate, Isabelle Evesson, Marion Berg, Gertrude Berkley and others. The olio was headed by the Wood Nymphs, a pretty act, in which the Rooney Sisters shine effectively. Hughey Dougherty was as funny as ever, and the Athos Family, Bates Musical Trio, Carter and Bluford, Herr Phillips, Joe Morris, Nanon Jacques and the motion pictures pleased.

PROCTOR'S FIFTY-EIGHTH STREET.—The Only Way served as a good vehicle for the reappearance of William Ingersoll, who has been engaged as leading man of this company. Mr. Ingersoll gave a virile performance that was rapturously approved. Others in the cast were Wallace Erskine and Albert Howson. In the olio Adeline Frances made a distinct hit with an excellent repertoire of songs. Caron and Farnum, the Twin Nices and the motion pictures were also well received.

PROCTOR'S 125TH STREET.—The Greatest Thing in the World was carefully presented last week by the stock company, with Ann Warrington in the part originated by Mrs. Le Moyne. William J. Kelley, James E. Wilson, Scott Cooper, H. Dudley Hawley, Beatrice Morgan and others rendered good support. An excellent olio embraced Agnes Mahr, the Yankee Comedy Four, Ford Brothers, Harry Seeback, the Hollands and the motion pictures.

HURTIG AND SEAMON'S.—Blanche Ring headed the bill, and scored a decided success with a number of new songs. The boomerang-throwing of Rawson and June was a very enjoyable feature. Johnson, Davenport and Lorella won many laughs. St. John and Le Fevre, with their excellent comedy and dancing; Colby and Way, Joe Flynn, La Belle Blanche, and the vitagraph were well received. Mr. and Mrs. Gardner Crane were a special attraction in Am I Your Wife, and made a big, laughing hit.

HAMMERSTEIN'S VICTORIA.—An excellent entertainment was provided by Dan McAvoy and his Fifth Avenue Girls, the Magic Kettle, Frank Bush, Hickey and Nelson, the Four Huntings, Hoey and Lee, Foley Brothers, Harding and Ah Sid, Mlle. Olive, Marguerite and Hanley, and the vitagraph.

## The Burlesque Houses.

DEWEY.—Bob Manchester's Cracker Jacks lived up to their name and gave a performance that met with the warm approval of a series of audiences that taxed the capacity of the house. The Jolly Bachelor and Our Georgia Rose were the burlesques, in which the entire company appeared. There was also an excellent olio. This week, Rentz-Santley company.

GOTHAM.—Sam Devere's Own company drew big crowds and furnished a satisfactory entertainment. This week, Majestics.

LONDON.—Rose Sydell's London Belles, with the Weston Sisters, Bijou Comedy Trio and others played to good business. This week, Dainty Duchess.

MINER'S BOWERY.—The Jolly Grass Widows, with an olio including Carleton and Terre, and Gruet and Gruet, pleased the patrons. This week, Transatlantics.

MINER'S EIGHTH AVENUE.—Fred Irwin's Majestics presented burlesque and a good olio to large audiences. This week, Bon Ton Burlesquers.

OLYMPIC.—Miss Clover's Burlesquers appeared here last week and are followed this week by a company called Kings and Queens.

## WHITE RATS SCAMPER.

The White Rats of America enjoyed a delightful "Scamper" at the Hotel Metropole at midnight on Lincoln's Birthday. The affair was arranged by George Fuller Golden. A fine beefsteak supper was served, after which Ren Shields, as stage-manager, presented a galaxy of stars, who entertained the guests right royally. Speeches were made by Ted Marks, Harry Seamon, Judson G. Wells, George Fuller Golden, and others. Among those present were George M. Cohan, Tom Lewis, Sam J. Ryan, Paul Dresser, John Nester, Ren Shields, Mike S. Coankley, James F. Dolan, David Montgomery, Robert Dailey, Colle Lorella, George Behan, Walter Le Roy, Howard Prevost, Eddie Prevost, Sego Meely, Frank Gardner, Victor Moore, Mart Fuller, Junie McCree, James H. Powers, A. Powers, Will Powers, Major Burk, James R. Glenroy, Charles T. Aldrich, Sam Sidman, Arthur Kerns, Fred Mills, Arthur Hill, Harry C. Stanley, James Harryan, Sam Collins, George Ramza, Charles Schrode, R. C. McCullagh, Fred Bailey, R. C. Mudge, Harry von Tilzer, Joe Birnes, and a number of invited guests. The "Scamper" closed at 5 A. M., with the entire company singing the White Rats' song, "The Emblem."

## NOTES FROM HOUDINI.

CHATHAM, ENGLAND, Feb. 4.

I was greatly surprised at Barnard's Theatre here in Chatham. This "Palace of Music Halls," as it is called, is one of the oldest, and is given the credit of being the first "twice nightly" hall in the world. It was opened by the well-known Dan Barnard in March, 1850, and has been running uninterruptedly all these years without changing hands or policy.

This being one of the large marine towns, the soldiers years ago had to be in their barracks and the marines on their ships before 8.15. So this astute manager started the "twice nightly" plan, so as to allow the Government employes to "buy" recreation before going to bed. The prices were and are two pence in the gallery, three pence in the circle and four pence in the pit. They have three rows in front at nine pence, but when business is rushing only the doors at the nine pence entrance are opened, which is the only way that the place could pay, as it is very small. As an English penny is almost equal to two cents, it can be figured out easily what the prices of admission are. In the provinces of England you can see the finest bills in the world for a few pence, as all the music halls reduced their prices when the "twice nightly" plan came into vogue. As they now get two houses, it will be seen that they are gainers instead of losers. Barnard's is still run on the old style. When you wish to enter you pay your money and walk right in. You are not handed a ticket or check, but the door allows only one to pass at a time. Two men watch that you pay your money, and you find your way to any seat that you may find vacant. There is positively no way to keep track of the man who sells the admissions.

This is one of the music halls in which the chairman is still in existence and he has been here a great many years. He is seated in front of the audience and introduces all the acts as they come on. He also makes side remarks. When introducing a turn he will say: "Next, ladies and gentlemen, we will be entertained by James Balino, a red-nosed comedian; they say he is very clever; we shall see," etc. The original Barnard's was burnt down in 1885 and was rebuilt in 1886, and you can imagine what the place is like when I tell you that if you wish to wash yourself, you have to get a bucket and go for the water. All the improvements that ought to be in a music hall will be found outside in the houses behind the theatre. Gas is still used; in fact, the place can make me imagine that I am living fifty years ago. The Barnards are scattered all over England, and it would be hard to find a nicer set of managers. All I have met are fine gentlemen, having spent their lives in the music halls, and many a tale can they relate concerning the old-timers. Contracts are held in this place for some of the now highest salaried artists, showing that they worked here for £5 weekly. I think they have an old contract of Dan Leno's for that magnificent sum, and when Leno was in his prime £250 was a common salary for him to receive. Sam Barnard is in Woolwich, Charles is in Wolverhampton and Lew is here in Chatham. Lew Barnard is one of the richest men in Chatham, having a princely income, but he will wink his eye in conversation and say: "I think I'll have to have a benefit, as I will be short in the rent this month." His music hall has been running over fifty years, and he has only had five losing weeks. The biggest loss was £5 on the week.

I went to London Thursday to work for a special matinee at the Bedford Music Hall. The receipts were given to the Northwest London Hospital, Kentish Town. Over £300 was handed over to that institution. Among the names in the rush I found several American acts, such as Hayman and Franklin, Harmony Four, Al Lawrence and James Bard.

John T. Whitfield is busy advertising the success of his Magic Kettle, exploited by Minola Mada Hurst. The Kettle ought to do well in Russia, as it will be the first one there.

I know for a fact that some of the old museum acts would create a sensation over here if they were properly handled. Why does not some enterprising American bring over the Fat Female Wood Sawyers or the Fat Women Wrestlers? Those acts could find plenty of work while the novelty lasted. The trouble is that you can never tell what will take. So whoever comes over must come prepared to accept the bad with the good.

Captain Vetrio, the "poison eater" from America, opened some time ago at the Zoo Hippodrome, Glasgow, but the act did not take with the gentler sex, so I do not think he will be worked to death in England. At the Canterbury I note a Russian Fat Girl billed, weighing 350 pounds and aged 15.

Frederick Melville is now letting his hair grow long and will soon look like a Spanish Duke.

The Moulin Rouge in Paris has closed bankrupt and a good many will lose their salaries. Peculiar thing that several months ago I bought back my contract from that firm so that I could go to the Alhambra. I informed the agent, Charles Cochran, who booked me, that the place would "bust" when the time for my contract arrived, and so it did, although he assured me that things would be "lovely." So I see they are.

HARRY HOUDINI.

## KOSCIUSKO AND SMITH.

Kosciusko and Smith, whose pictures appear above, are a clever team of acrobats who have booked return dates wherever they have played.

Their turn runs about fifteen minutes and is full of bright, quick work, including a number of novel tricks. They have given excellent satisfaction to managers and public and their popularity is increasing day by day.

## MADDOX AND PROUTY.

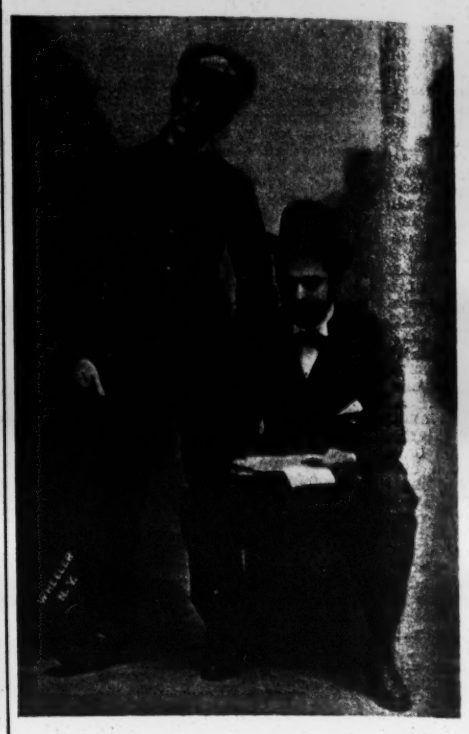


*Photo by Wheeler, N. Y.*

Maddox and Prouty, who formed their partnership this season, have proven one of the most successful comedy hits in vaudeville. Al. W. Maddox was the first man to introduce the character of the messenger boy to the vaudeville stage and has played it for years in all the principal theatres of the world. In Clarence G. Prouty, his present partner, he has found an actor and singer of rare ability, and his artistic work greatly enhances the value of the act. They are contemplating a starring venture in the near future. At present they are a feature act on the Keith circuit.

## VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
Feb. 4.

It would seem that vaudeville managements were straining the taste of the public, continually adding huge variety halls to the centre of London. Fortunately there is a big public to draw from, but, nevertheless, it must lessen the value of acts that draw, being so rapidly engaged from one house to another, simply on account of opposition. Moreover, it must be questionable, from an artist's standpoint, whether an act benefits from being before the public two or three times daily. It appears to lessen the importance of first-class turns, for it must be the same in any business, familiarity breeds indifference, just as, for instance, a celebrated caricaturist would cheapen his art by exhibiting his talent to excess. At least it is the impression it gives me, making London appear as a gigantic fair with innumerable side shows bewildering to the theatregoers.

The theatres that have only one evening performance, however, seem to have a very solid patronage, and the Palace succeeds in proving this to be the case. "Coco," the "human baboon," who was to have surpassed even the sensation "Consul" made, loses somewhat in the insignificance of his stature, perhaps owing to the fact that baboons do not appear as manlike as orang-outangs. He has some very human ways when sitting at a table, etc., but his personality, if one can say so, is nothing more than that of a monkey. The act was interesting, and should prove doubly so to naturalists. Credit is due to the Dumonds, whose act, judging by my second view of it, had evidently benefited by the first week's practice, and was worthy of being rated a first-class turn. This style of musical show would be highly appreciated in the States, as a relief from the general run of musical quartettes which originate there. There is no doubt that the Dumonds are an artistic success, and M. Dumond, who shaped the act, is sure to duplicate his personal success in America. Rosie Lloyd, a newcomer to the Palace, does very well in some select songs. I am sorry to say that her sister, Marie Lloyd, is still confined to her room, and the vaudeville stage will be the loser thereby, perhaps for some weeks to come. The Great Wieland must wish to ally himself with "Zutka," for he also makes his appearance in a black box. He has somewhat altered his act, but makes good with some clever juggling. One would hardly expect to see him throw potatoes among the Palace audience, but such is the case, but though it tends to create amusement, it appears to me to detract from the select atmosphere that house is noted for. Lew Wells is in his last week, and I understand he is sailing for America next week. Arthur Prince, the Follies, and Horace Goldin are strong features, and help to contribute to an attractive programme.

The London Hippodrome has a good addition to its popular bill in the Chamberlins, who arrived lately from the States, and they repeated the success they made there in their clever lasso act. They have the advantage of being about the only act of its kind over here and this alone should make them a novelty on any bill. The Hartley Wonders make a success with their jumping, the man proving an excellent leaper, and he has a strong finale in jumping over eighteen chairs in succession while blindfolded. Mlle. Marguerite is an equestrienne of ability, and possesses two magnificent horses which she rides very gracefully. The Tourbillon Troupe are a clever set of acrobatic cyclists, who seem quite as much at home when riding up and down staircases as they do on level ground. They made a big success. The O'Brien Brothers, who, by the way, hail from the Continent and not from the Emerald Isle, are very skillful on the horizontal bars. Leon Morris and his ponies, Chung Ling Soo, and Woodward's seals help to make a versatile programme, while the spectacular production, Butterflies in Fairyland, is still a drawing card to that palace of the Moss houses.

Through the courtesy of George Capel, the much-liked stage-manager at the Empire Theatre, and at the suggestion of Leon Mooser, I viewed Ching Ling Foo's act from the wings, and was more mystified than ever at the marvelous way he produces his gigantic bowl of water. One has to recognize the skill of Ching as a magician, for his work seems far superior to ordinary sleight-of-hand illusions. Ching and his troupe leave on Sunday for Düsseldorf, where he is sure to startle the natives of Germany with his adeptness.

As a diversion from the general run of illusions, Mr. Verstone sent me an account of a production at England's new "Home of Mystery," St. George's Hall, taken over by J. N. Maskelyne, who is renowned among all illusionists, which is dramatized by David Christie Murray and Nevil Maskelyne from Lord Lytton's weird novel, "The Coming Race." In the cast Mr. Verstone was pleased to find such an old-time actor as Hermann Vezin, who played the part of the Tur of the Vril-Ya, with all the stateliness of the character. The sensations of the evening were the marvelous magical effects, in accordance with the novel, of charming women flying as if they belonged to the supernatural, and some startling scenic displays. The illusions which were brought into play, however, did not detract from the story, if anything they increased the interest, and gave

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Feb. 20, Keith's, Cleveland; Feb. 27, Chase's, Washington; March [illegible] Opera House, Rochester; March 13, Temple, Detroit; March 20, Chicago; March 27, Orpheum, Minneapolis.

some very picturesque and vivid spectacles. Mention can be made of Vera Beringer in the role of the Princess Zee, who rendered the part very sympathetically. The courtesy of S. A. Maskelyne was very noticeable, and he seemed very anxious to promote the interest of his patrons.

Bert A. Dorman gave an American concert last Sunday night at the Cosmopolitan Club, which attracted a huge crowd, and proved a big success. The Harmony Four, Nelson's Newsboys' Quintette, Billy Tucker, Leon Morris, who exhibited one of his trained ponies; Maud Courtney, and James Horan were among those who assisted in the entertainment. By the way, James Horan, I understand, is sailing on the *Baltic* on Feb. 15. He has searched London for up-to-date English songs, which he intends to spring upon the American public, and he seems most enthusiastic over his selection and his future.

The Musical Johnstons, Dorothy Drew, and Barber of "Looping the Loop" fame, arrived from New Zealand last Saturday on the *Ormah*. They all looked the picture of health.

Frederick T. Melville writes me from Lisbon that he is booked for four months in Portugal and Spain, where his act, La Motogirl, is already such a big favorite.

Margaret Ashton, according to reports, is making a big success at the Blackpool Palace, and on the same bill Martinetti and Grossi are rivaling her very closely for honors.

The Meredith Sisters are again topping the bill, this time at the New Cross Empire.

Drawee arrived last week from the States, while Julie Mackey intends sailing for America next week.

I had the pleasure of witnessing Hayman and Franklin's excellent act, A Matrimonial Agency, at the Bedford Music Hall, and was highly impressed with the success they made. They have an amount of original comedy and clever patter which tickled the appreciative audience immensely. They should be highly elated with their first appearance in London.

Klein, Ott Brothers, and Nicholson have nothing to complain about with their bookings on this side, which extend from July, this year, to November. They open in London at the Hippodrome, where they are sure to make a big success.

G. A. Cooke, of Maskelyne and Cooke, passed away at his residence at Twickenham last Thursday morning.

The *Daily Mirror* strikes advertising sensations fair on the head this time. Their latest effort has been in securing the Lyceum Music Hall for a week in which they will take over the receipts of the house, running at even more popular prices than before, and from them endeavor to pay the week's expenses. As a special attraction, the *Mirror* has engaged George Alexander to appear for five minutes at the Wednesday and Saturday matinees at an enormous salary. It seems very extraordinary that the motive for this unusual arrangement is declared to be a test whether entertainments are too dear at the ordinary prices, because naturally, for the week only, the house is certain to be jammed, if for the novelty of the scheme alone, but the test would be greater if it were for a much longer period. There can be no commercial satisfaction in this idea, except from the standpoint of a unique advertising scheme for a new music hall and a sensational paper.

Sailing to-day for South Africa on the *Kenilworth Castle* are Fred and Panby, De Dio, Nellie Coleman, and Charles Jerome, while arriving from those shores on the *Norman* are Clare Moore, Seeley and West, Helen Charles, Du Cane Trio, the Kings, Kaufmann Troupe, Nellie Gray, and William Gould. REVONOC.

## PIRACY IN VAUDEVILLE.

THE MIRROR called attention a short time ago to the fact that a certain team of comedians appearing at one of the Proctor houses had brazenly appropriated the best "gags" from another act, the name of which was given. A few days after the item appeared in print a letter was received from quite another team in the same line of work, in which it was claimed that the pirates in question had not stolen from the team mentioned in the article, but from the men who wrote the letter. As a matter of fact, it is hardly worth while calling attention to acts of piracy in vaudeville, as the offense is so common that it should not give rise to any comment. As soon as a new joke is discovered by some extra clever or extremely alert comedian it travels through the vaudeville world by a sort of telepathy that makes wireless communication seem slow. If a new "gag" shows its head on Monday in New York, the patrons of the Orpheum in San Francisco hear it before the end of the week, and so it goes. There should be more honor among comedians, and if one man hits upon a taking "gag," the others should let him use it himself for at least a month. If vaudeville comedians would spend half the time in hunting for new jokes that they do in boasting of their hits in Hoboken, Albany, Butte and other outlying towns, vaudeville entertainments would be ten times as funny as they are now, and the ears of patient listeners would have an occasional rest. There is only one comedian on the vaudeville stage who is safe from the pirate fiends, and he has adopted the wise policy of couching his jests in language so ornate that it is miles beyond the grasp of the average pirate, who finds himself floundering hopelessly in the vortex of words that flow from the vocal orifice of this entertainer.

## MAGIC KETTLE SUIT.

The Magic Kettle injunction proceedings, instituted by John T. and Joseph A. Whitfield on the basis of an infringement of a dramatic copyright, which sought to enjoin Manager Plympton B. Chase, of Washington, D. C., and Josef Yarrick from giving performances at Chase's Theatre last week, which occupied the attention of the District Supreme Court at several hearings, was finally decided in favor of the producer and manager, the judgment of the court being, in the opinion handed down by Justice Stafford, that it did not appear from the record made by the defendants that the dramatic production was of a character entitled to be copyrighted. Trouble commenced previous to the Monday matinee opening, but a compromise was effected allowing the performance to be given until further hearing, bonds being furnished to cover whatever damages might accrue.

## BIG DAMAGE SUIT.

An action has been begun in the United States Circuit Court against the members of the Eastern circuit, who control thirty-nine burlesque houses, by the J. B. Sparrow Amusement Company of Canada, for $100,000 damages. The suit has arisen out of the differences that have been going on for several months between the Sparrow Company and the "Wheel," and the damages are claimed on account of the failure of the various companies connected with the "Wheel" to play the Sparrow houses (Français and Royal) in Montreal. The complaint states that the plaintiff is unable to figure accurately what the injury to its business is, but places the amount approximately at $100,000.

## TOM BROWNE HOME AGAIN.

Tom Browne, the whistler, who has had a most successful run in London, returned to New York a few days ago, with a budget of stories of his adventures on the other side. His tales of adventure concerning the terrible fog that enveloped London in the latter part of December would fill a book, and would make Munchausen envious. Eva Westcott, who made her debut as a monologiste at the Palace, London, where she played for five weeks, was on the same steamer with Mr. Browne. Both are in the bill at the Colonial Music Hall this week.

## BOOKED FOR LONDON.

G. E. Cochran, the London agent, who is now in New York booking for novelties, saw Frank Gardner and Lottie Vincent in their new act, Winning a Queen, at Pastor's, and immediately booked them for a sixteen weeks' run at the London Lyceum, beginning in July.

## MARSHALL P. WILDER HOME.

Marshall P. Wilder arrived in New York on Thursday last, after a very stormy voyage on the *Princess Irene*. He left San Francisco on his trip around the world on Oct. 13, and during the four months he was away visited Japan, China, the Philippines, Siam, Ceylon, Egypt, Italy, and Spain. He had a most enjoyable time, and is now resting at his old headquarters in the "Alpine," 55 West Thirty-third Street, previous to resuming work in vaudeville.

## HIPPODROME OPENING POSTPONED.

Owing to delays on the part of the contractors the new Hippodrome, Thompson and Dundy's mammoth enterprise, will not be ready in time to be opened on Feb. 25, as originally announced. Saturday evening, March 11, is the date now definitely fixed for the opening, and an immense force of workmen is laboring night and day in order that there may be no further disappointment.

## BONAVITA'S ARM AMPUTATED.

Captain Bonavita, the lion tamer, whose right arm was badly lacerated by one of his big troupe of beasts in the Bostock arena at Dreamland, Coney Island, last Summer, has finally had to have the arm amputated. The operation took place in Paris a few days ago, and, according to reports received, Bonavita is in a very weak condition.

## VAUDEVILLE IN BROOKLYN.

Albert Chevalier headlined the Orpheum bill and scored a splendid success. The houses were crowded daily and wild enthusiasm prevailed during the rendition of the favorite character songs that have won him such great renown. "My Old Dutch," "The Future Mrs. 'Awkins," and others were heartily applauded. Henry Lee in his wonderful protean act was a welcome feature and made a deep impression. T. W. Eckert and Emma Berg were a musical hit in an act meritorious for good singing. A Night in Venice, a singing turn new to vaudeville, but well-known to society circles, was greatly appreciated. Genaro and Bailey in their singing and dancing scored a big hit and deserve great praise. Howard and North, an exceptional talking act, more than made good. Lavine and Leonard in a capital comedy act, Allen's monkey, and the Marvelous Yoscarys completed the bill. This week Chevalier, Gracie Emmett and company, Grand Opera Trio, Frank Bush, Ford and Gehrue, Kelly and Violette, Great Leon, Camille Comedy Four, and the Elongas.

Hyde and Behman offered a bill of exceptional merit last week, featuring Robert Hilliard and company in a new act, entitled As a Man Sows, by Campbell McCulloch. Mr. Hilliard has scored the most artistic success of his career in this sketch and it is one of the most intensely dramatic offerings vaudeville has ever seen. It will be fully reviewed in next week's MIRROR. Watson, Hutchings and Edwards were a scream as usual in their great sketch, The Vaudeville Exchange. Caron and Herbert were well placed on the bill and were a capital hit. Their act is always sure of a laugh and bears a great deal of originality for a comedy acrobatic act. Dolan and Lenharr in Taking Chances met with a big reception and won wonderful appreciation for an act as well known as that one is. Harry Brown, in a happy manner, displayed a unique personality and a wealth of good fun that tickled his audience in clever style. Others were Sullivan and Pasquelena, fast becoming an act of demand; Laura Millard and Knox Welch. This week Robert Hilliard, Six Musical Cuttys, O'Hara Sam, Jennie Yeamans, Mr. and Mrs. Gardner Crane, Bruno and Russell, Adolph Zink, Troubadour Four, Luigi Dell 'Oro.

Keeney's Theatre this week offers John C. Rice and Sally Cohen, Estelle Wordette and co., Mignani Family, Matthews and Ashley, D'Almas' dogs and monkeys, Nellie Florede, Harris, Cartwell and Harris, and Gilbert and Burt.

The bill at the Amphion last week included Olive May and J. W. Albaugh, Jr., Riccabono's horses, The Queen's Fan, Patty Brothers, Harrigan, Roberts, Hayes and Roberts, Kennedy and Rooney, White and Simmons, and Morton and Diamond. This week the bill is equally as interesting: John T. Kelly and company, La Troupe Carmen, Will K. Sloan and company, Isabelle Sanger, Yorke and Adams, Caron and Herbert, John F. Clark, Williams-Gillin Trio, and Mina Collins. GEORGE TERWILLIGER.

## VAUDEVILLE JOTTINGS.

Edmund Day had a very interesting article in a recent issue of the "News," a chatty little paper published in the interest of Harry Davis' enterprises in Pittsburgh. Mr. Day was in a reminiscent mood and his article made very enjoyable reading, especially the portion in which he speaks of his connection with the late Alexander Salvini.

W. B. Foreman, a young actor from Baltimore, has joined W. H. Murphy and Blanche Nichols, to play the part of Willie Queerit, the property man, in From Zaza to Uncle Tom. Verna Lillian, of the same co., had her foot badly crushed on a street car during the engagement at Hurtig and Seamon's recently. Although suffering great pain, she is able to continue with the co.

Delmore and Wilson have divided their season between melodrama and farce comedy, and will sail on Feb. 22 on the "Majestic" for England, to begin their second tour of the Moss and Thornton and Stoll Empire circuits, opening at Bordesley, England, on March 6.

H. R. Moore will open his Ten Nights in a Bar Room and vaudeville co. under canvas near Chicago about May 1.

Collin Varrey has secured the rights to Augustus Thomas' sketch, The Holly Tree Inn, and has, through William Morris, booked a number of weeks in vaudeville. He will be assisted by Laura Hulbert, Daisy Dwyer, Bessie Dainty, and Little Dorothy.

Charles Leonard Fletcher closes his American season at the Circle this week, returning immediately to England, where he has extensive bookings. This is Mr. Fletcher's third trip to Europe.

Maurice Levi, the musical director of the Weber Music Hall, last week had as a guest at one of the performances Sir Thomas Dewar, the English distiller, who had entertained Mr. Levi when he was abroad.

Hoyt and Waller send word that they are doing well with their new act. They have played Pastor's, New York, and Keeney's, Brooklyn, recently, and are booked for the Proctor Circuit in the near future.

Henri French is now in Cuba with his own co. and opened very successfully at the Payret Theatre in Havana on Feb. 8. The outlook for his tour of the island is most promising.

Arthur Borella is reported to be meeting with success in his new musical specialty.

Annie Yeamans will make her reappearance in vaudeville, assisted by Louis Wesley, in a sketch called Gee, Ain't It Great To Be Crazy.

Sam Collins, who is taking the place of Harry Morris at the Weber Music Hall, cut his hand on a broken dish one night last week, during the supper scene, in which there is a general mix-up.

Several small boys were caught by a special watchman at Hurtig and Seamon's last week as they were beating their way into the theatre through a skylight, which they reached at the risk of their lives. Vaudeville is very popular with the Harlem boys, and they take big chances sometimes to see and applaud their favorites.

J. Royer West writes from New Orleans that he and Ida Van Siclen arrived there safe and sound after their distressing experience in Nashville, where they were among the victims of the sudden closing of the Grand Opera House. Their fellow sufferers were Gillihan and Murray, Delmore and Lee, Mabel Cassidy, Caprice, and Emmons, Emerson and Emmons.

James Russell, of the Russell Brothers, is reported to have almost entirely recovered from the hemorrhage of the nose which caused much alarm when he was stricken some days ago in the West.

Charles L. Beck and Mae Harrison will play parks this Summer with their original sketch, An Arabian Knight, introducing singing, dancing, and lightning caricaturing of prominent people.

Mr. and Mrs. Howard Truesdell arrived in New York a few days ago from their successful Western tour and made a most favorable impression with their Aunt Louisa's Advice, at the treasurers' benefit at Wallack's Theatre on Sunday night, Feb. 12. They opened on the Poli Circuit Feb. 20 for five weeks, with New York to follow.

Buffalo Bill's Wild West will begin a ten weeks' engagement in Paris in April.

Will M. Cressy was given a most complimentary notice in a recent issue of the San Francisco "Examiner" by Ashton Stevens, who described his new sketch, Town Hall To-Night, as one of the very best he had ever seen. Several quaint caricatures of Mr. Cressy in the character of Hip Flitters accompanied the article.

Ben Clarke, the night watchman at the Weber Music Hall, was aroused at one o'clock a. m. on one of the cold mornings by a vigorous thumping on the stage door. He investigated and found John Jacob Astor waiting for him. Mr. Astor explained that he had occupied a box at the evening performance, and had carelessly dropped his pocketbook, containing six $1,000 bills, when leaving for home. The watchman went back, found the money and on returning it to the millionaire was rewarded with a $100 bill.

Major Littlefinger and his wife, the midget performers, are mourning the loss of their pet poodle, "Daisy," which died in Jersey City last week of old age.

Mr. and Mrs. Fred Lucier played their home town, Worcester, Mass., last week at the Park Theatre, and among the pleased spectators was Mr. Lucier's grandmother, who is eighty-four years of age. The Luciers were warmly greeted by their neighbors, and were tendered a number of receptions during the week.

Josef Yarrick and his Magic Kettle have just closed a successful tour of the Poli Circuit, and last week played Chase's, Washington, with the Empire, Hoboken, to follow.

The annual testimonial benefit and ball given to Max Weber and Robert Stone, of the Weber Music Hall, will take place at Terrace Garden on Sunday evening, Feb. 26. Several of the present and former members of the stock co. will appear in original specialties. Levi's Orchestra will furnish the music.

The Three Delmots will soon appear in a new musical comedy sketch written for them by Claude M. Alviene. The act features Senorita Gareceta Tomaso in Spanish and toe dances.

Ex-Governor "Bob" Taylor, of Tennessee, who has a great reputation as an entertainer, received an offer from Thompson and Dundy to appear at the Colonial Music Hall, and at one time considered it favorably, but finally decided not to sign the contract.

The management of the Empire Theatre, Hoboken, N. J., on the occasion of the one hundredth week of that house as a vaudeville theatre, presented to the women of the audience a small, beautifully decorated Japanese fan.

Daisy Dwyer replaced Belle Gordon at the Gotham Theatre week before last, during the latter part of the week, as Miss Gordon had to leave to fill an engagement at the Colonial Music Hall. Miss Dwyer is credited with having pleased the Harlemites immensely.

Grace Cameron has decided not to play in The Earl and the Girl, and will remain in vaudeville.

Blanche Nichols (Mrs. W. H. Murphy) sprained her ankle during the performance of From Zaza to Uncle Tom at the Cook Opera House, Rochester, N. Y., on Tuesday last, and the curtain had to be rung down in the middle of the act. A physician was summoned and he bandaged the injured limb so that Miss Nichols was able, though suffering severely, to finish the act. The co. will rest this week, but Mr. Murphy hopes they will be able to resume work in Toledo next week.

It is reported that Nella Bergen will shortly make her debut in vaudeville.

On Feb. 26 Bosanko and Radcliffe will close their tenth successful week with the Lyceum Stock, Des Moines, with which they played parts and did their specialties. They will open in vaudeville at Denver, March 6.

Mr. and Mrs. Neil Litchfield arrived home from England on the "New York" on Sunday, Feb. 12. They have just completed a successful seven months' tour of England, Ireland, Scotland, and Wales, but are glad to be at home again.

Lester Morgan is appearing in the character of Buster Brown at Proctor's Twenty-third Street Theatre, with The Babes at the Inn.

Milton and Dollie Nobles have been re-engaged for this week in Detroit, on account of their great success in The Days of '49.

Mabel Bardine has gone into vaudeville with Harry Jackson, in a sketch called Between Seven and Nine, written by Mr. Jackson.

Madame Adelaide Herrmann, on account of the burning of Mechanics' Hall in Salem, has arranged to play week of Feb. 27 at Springfield, Mass. Madame Herrmann is now presenting a new act, in which she is appearing as Cleopatra, and it is reported to be very successful.

The Dummy Shop, an extravaganza, will be presented at Association Hall, Brooklyn, under the stage direction of Ed H. Morris, on Feb. 22.

Frankie Mae Kane, of Harcourt and Kane, who had to leave the Albert Taylor Stock co. to have an operation performed at the Sealey Hospital, Galveston, Tex., had to undergo another operation on account of a surgeon's blunder, but came through nicely and is now at her mother's home. She will be able to rejoin the co. in a few weeks.

Press Eldridge celebrated his birthday in St. Louis on Feb. 14. "Aunt Louisa" still maintains that he is the best "valentine" that she ever saw.

Vinnie De Witt McKenna has secured an absolute divorce from Eugene P. McKenna, who resides at New Haven, Conn.

Sam Scribner, president of the "Wheel," Gus Hill, and Charles H. Waldron have gone to Baltimore to consult with a committee of Empire Circuit managers concerning the tangle caused by the action of the "Wheel" with the J. B. Sparrow Co., of Canada. There will be a meeting in New York to-day (Tuesday) of the "Wheel" and Traveling Managers' Association, at which it is expected that matters will be finally adjusted in a satisfactory way.

Mamie Lincoln Pixley has closed her season with New York Day by Day and is rehearsing with Ford and Gehrue for their big vaudeville act, The Ten Daisy Girls, which will open soon and will run during the Summer at Hammerstein's Roof-Garden.

Robert Bewane, character impersonator, formerly with the Bostonians and now in vaudeville, will retire at the close of this season to take up literature.

Newell and Niblo report continued success on the Orpheum circuit. They will return East May 1, opening at Chase's, Washington, D. C.

On Wednesday evening, Feb. 22, at Saengerbund Hall, Brooklyn, the Cozy Corner Girls will hold their annual masque ball, and it is expected that last year's affair will be surpassed in every particular.

Lizzie N. Wilson has resigned from the Devil's Auction co. to go back to vaudeville, but will first take a much needed rest at her home in Buffalo, N. Y.

## VAUDEVILLE PERFORMERS' DATES

*Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.*

Adams and Edward—Proctor's, Newark, N. J., 20-25.
Addison and Livingston—Garden, Memphis, 20-March 11.
Adelaide, La Petite—Hopkins', Louisville, 20-25.
Adler, Flo—Hopkins', Louisville, 26-March 4.
Adonis Trio—Trent, Trenton, N. J., 20-25.
Aherns, The—Lyric, Denver, 20-25.
Alburtia—9th and Arch, Phila., 20-25.
**ALDRICH, CHARLES T.**—Keith's, Boston, 20-25.
Alexander, George B.—Howard, Boston, 20-25.
Allen, Lon and Bertie—Unique, Eau Claire, Wis., 20-25.
Allen, Searl and Violet—Pastor's, N. Y., 20-25, Maryland, Balto., 27-March 4.
Allint's Monkeys—Mohawk, Schenectady, N. Y., 20-25.
Almond, Tom—Bijou, Fall River, Mass., 20-25.
Aotonis Trio—Portland, Port., Me., 20-25.
Araminta and Burke—Arcade, Toledo, 20-25.
Archer's Filipino Girls—Trent, Trenton, N. J., 20-25.
Armstrong and Vern—Grand, Joliet, Ill., 20-25.
Armstrong, Edward—Casto, Lowell, Mass., 20-25.
Ashley, Lillian—Hathaway's, New Bedford, Mass., 20-25.
**ASHTON, MARGARET**—Palace, Southampton, Eng., 20-25, Palace, Plymouth, 27-March 4.
Athos Family—Proctor's 125th St., 20-25.
Austins, Tossing—Circue Carre, Amsterdam, Holland, March 16-31.
Avolos, Musical—Orph., Omaha, 20-25.
Avon Comedy Four—Poli's, Bridgeport, Conn., 20-25.
Babes at the Inn—Proctor's 23d St., 20-25.
Balbroma—9th and Arch, Phila., 20-25.
Bancroft—Family, Lancaster, Pa., 20-25.
Bards, Four—Orph., Kansas City, 19-25.
Barlows, The—Howard, Boston, 20-25.
Barn Dance—Colonial, Lawrence, 20-25, Mohawk, Schenectady, N. Y., 27-March 4.
Barnes and Washburn—Broadway, San Bernardino, 20-25.
Barnes, Paul—Howard, Boston, 20-25.
Barnes, Stuart—Keith's, N. Y., 20-25.
Barrett and Belle—Keith's, Phila., 20-25.
Barrett Sisters—Orph., Minneapolis, 20-25, Orph., Denver, 27-March 4.
Barrows and Lancaster—Orph., Omaha, 20-25.
Barry and Halvers—C. O. H., Chgo., 20-25, Grand, Indianapolis, 27-March 4.
Barry and Wolford—Star, Muncie, Ind., 20-25.
Barry, Mr. and Mrs. Jimmy—Keith's, Boston, 20-25.
Barton and Ashley—Palace, Grimsby, Eng., 20-25, Palace, Bath, 27-March 4.
Basque Quartette—Empire, Hoboken, N. J., 20-25.
Batcheller, Billy—Haymarket, Chgo., 20-25.
Bayes, Nora—Cook's, Rochester, N. Y., 20-25.
Be-Anos, The—Empire, Terre Houte, Ind., 20-25, Castle, Bloomington, Ill., 27-March 4.
Bellclaire Brothers—Trent, Trenton, N. J., 20-25.
Belmont, Belle—9th and Arch, Phila., Pa., 20-25.
Benedict, Lew—A. and S., Boston, 20-25.
Benner, Emelle—Howard, Boston—indefinite.
Bentham and Freeman—Unique, Indianapolis, 20-25.
**BERGERE, VALERIE**—Chase's, Wash., 20-25, Keith's, N. Y., 27-March 4.
Bill, Bicycle—London, London, Can., 20-25.
Birch, John—Pastor's, N. Y., 20-25.
Black, Violet—Proctor's 23d St., 20-25.
Blanche, La Belle—Proctor's, Newark, N. J., 20-25.
Bobe, Celina—Proctor's, Newark, N. J., 20-25.
Boises, Four—Orph., Minneapolis, 20-25.
Bosonko and Radcliffe—Lyceum, Des Moines, Ia., 12-26.
Boyce and Black—Keeney's, Bklyn., 20-25.


## VAUDEVILLE.

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CLIVETTE


Boyd, Archie—Proctor's, Newark, N. J., 20-25.
Brandow and Wiley—Poli's, New Haven, Conn., 20-25.
Braham's Dog—Hathaway's, New Bedford, Mass., 20-25.
Brehany, Louise—G. O. H., Indianapolis, 20-25, Orph., N. Or., 27-March 4.
Brookes and Halliday—Orph., Denver, 12-25.
Brooks and Hill—Hopkins', Louisville, 20-25.
Brooks Brothers—Casto, Fall River, Mass., 20-25.
Brown and Nevarro—G. O. H., Pittsburgh, 20-25.
Brown Brothers—Utahna, Salt Lake City, 20-25.
Brown, Fred—Keith's, Phila., 20-25.
Brown, Harry A.—Novelty, Denver, 20-25.
Bruce and Cooper—Lyric, San Diego, Cal., 20-25.
Bruce and Daigneau—Colonial, Lawrence, Mass., 20-25.
Brumage and Clarke—Bijou, Des Moines, 20-25.
Bruno and Russell—H. and B., Bklyn., 20-25.
Bryant, Tom—A. and S., Boston, 20-25.
Burke and La Rue—Haymarket, Chgo., 20-25.
Burke's Dogs—Chase's, Wash., 20-25.
Burton and Brooks—Mechanics', Salem, Mass., 20-25, Portland, Port., Me., 27-March 4.
Burton and Burton—Olympic, Chgo., 20-25.
Busch-De Vere Trio—Haymarket, Chgo., 20-25.
Bush, Frank—Orph., Bklyn., 20-25.
Butler and La Mar—A. and S., Boston, 20-25.
Butler, Elinore—Bijou, Des Moines, Ia., 20-25.
Byron and Langdon—Empire, Bradford, Eng., 20-25, Empire, Leeds, 27-March 4.
Caicedo—Victoria, N. Y., 27-March 4.
Caldwell and Thomas—C. O. H., Chgo., 20-25.
Cameron and Toledo—Unique, Minneapolis, 20-25.
Camille Comedy Trio—Orph., Bklyn., 20-25.
Campbell, Dillon and Campbell—Garrick, Burlington, Ia., 20-25.
Canfield and Carleton—Victoria, N. Y., 20-26.
Carleton, Al.—H. and S., N. Y., 20-25.
Carlin and Otto—Keith's, Prov., 20-25.
Carlisle, Ad—C. O. H., Chgo., 20-25.
Carlisle's Ponies and Dogs—C. O. H., Chgo., 20-25.
Carlo's Dogs—H. and S., N. Y., 20-25.
Carlotta, Mlle.—Proctor's 23d St., Jan. 23-Feb. 25.
Carmen Sisters—Keith's, N. Y., 20-26, Keith's, Phila., 27-March 4.
Carmen Troupe—Amphion, Bklyn., 20-25.
Caron and Herbert—Amphion, Bklyn., 20-25.
Carrays, The—Main St., Peoria, Ill., 27-March 4.
Carrie, Mlle.—G. O. H., Spokane, Wash., 20-25.
Carter and Bluford—Proctor's, Albany, N. Y., 20-25.
Carter and Waters—Orph., Minneapolis, 26-March 4.
Caswell, Maude—Barrasford Tour, Dec. 26-March 4.
Cero and Wilson—Proctor's 23d St., 20-25.
Chamberlains, The—Hippodrome, London, Jan. 23-March 4.
Cherry Sisters—Unique, Indianapolis, 20-25.
Chesley, Herbert B.—Casto, Fall River, Mass., 20-25.
Chester, Mlle. Proctor's, Albany, 20-25, Shea's, Buffalo, 27-March 4.
Chevalier, Albert—Orph., Bklyn., 13-25, Keith's, Boston, 27-March 4.
Ching Lan Foo Troupe—Olympic, Chgo., 20-25.
Clark, John F.—Amphion, Bklyn., 20-25.
Clayton Brothers—Haymarket, Chgo., 20-25.
Coin's Dogs—Hopkins', Louisville, 20-25.
Coburn and Voight—London, Can., 20-25.
Colby and Way—Keith's, N. Y., 20-25, Keith's, Prov., 27-March 4.
Cole and Clemens—Howard, Boston, 20-25.
Collins, Nina—Amphion, Bklyn., 20-25.
Conchas, Paul—Haymarket, Chgo., 20-25.
Conway and Leland—Empire, Birmingham, Eng., 20-25, Empire, Newcastle, 27-March 4.
Cook and Sylvia—Proctor's 5th Ave., 20-25.
Coogan, F. Allen—Family, Lancaster, Pa., 20-25.
**COOKE AND MISS ROTHERT**—Establishment Yard, Moscow, Russia, Jan. 23-March 8, Cirque Variete, Copenhagen, Denmark, 9-31.
Corrigan, Emmett—Haymarket, Chgo., 20-25, Columbia, St. Louis, 27-March 4.
Crane Brothers—Shea's, Buffalo, 20-25.
**CRANE, GARDNER, MR. AND MRS.**—H. and B., Bklyn., 20-25.
Crane, Lawrence—Keith's, Prov., 20-25.
Crawford and Manning—Howard, Boston 20-25.
**CRESSY, WILL M., AND BLANCHE DAYNE**—Orph., Los Angeles, 6-25.
Crouch and Richards—Casto, Fall River, Mass., 20-25.
Crowley and Foley—Howard, Boston, 20-25.
Cullen, James H.—Haymarket, Chgo., 20-25.
Cummings, Ralph E.—Poli's, Bridgeport, Conn., 20-25.
Cunning—Orph., New Or., 20-25.
Curtis and May—Keith's, Boston, 20-25.
Cuttys, Six Musical—H. and B., Bklyn., 20-25.
Dahlias, Les—Columbia, Cincinnati, 20-25.
Dahl, Katherine—Circus Carre, Amsterdam, Holland, March 16-31.
Daily, Pete—Keith's, Cleveland, 20-25, Keith's, Phila., 27-March 4.
D'Alma's Dogs and Monkeys—Keeney's, Bklyn., 20-25.
Daniels, Walter—Trent, Trenton, N. J., 20-25.
Dashington, Al.—9th and Arch, Phila., 20-25.
Davey and Phillippe—Lyric, Pueblo, Col., 20-25.
Davis and Davis—Olympic, Chgo., 20-25.
Davies Duo—Bijou, San Diego, Cal., 20-25, Lyric, San Bernardino, 27-March 4.
Dawson and Whitfield—Poli's, New Haven, Conn., 20-25.
**DAY, EDMUND**—Keith's, N. Y., 20-25, H. and B., Bklyn., 27-March 4.
**DAY, GEORGE W.**—G. O. H., Indianapolis, 20-25, Columbia, Cincinnati, 26-March 4.
Daytelle, Madge—Flom's, Madison, Wis. 20-25.
**DE BIERE, ARNOLD**—Circus Variete, Copenhagen, Denmark, 6-27.
De Koe Trio—Cook's, Rochester, N. Y., 20-25.
De Kota and Revere—Bijou, La Crosse, Wis., 20-25.
De Laska—Proctor's 23d St., 20-25.
De Onzo Brothers—Columbia, St. Louis, 20-25.
De Weese, Jennie—Empire, Vallejo, Cal., 20-25.
De Witt, Burns and Torrence—Temple, Detroit, 20-25, Cook's, Rochester, N. Y., 27-March 4.
De Witt, Josie—H. and S., N. Y., 20-25.
Dean, Ralph—Akron, O., 20-25, Dayton 27-March 4.
Dell' Oro, Luigi—H. and B., Bklyn., 20-25.
Delmore, Misses—Keith's, Phila., 20-25, Keith's, Prov., 27-March 4.
Derenda and Green—Tivoli, Cape Town, S. A., 27-April 13.
Devoy, Emmett—Poli's, Springfield, Mass., 20-25.
Dida—Victoria, N. Y., 20-25.
Dixon and Holmes—Keith's, Balto., 20-25, Keith's, Phila., 27-March 4.
Dockray, Will—Garden, Greenpoint, L. I., 20-25.
**DOHERTY SISTERS**—Hansa, Hamburg, Germany, 1-28, Wintergarten, Berlin, March 1-31.
Doherty's Poodles—Arcade, Toledo, 20-25.
Dolan and Lenharr—Maryland, Balto., 27-March 4.
Dollar Troupe—G. O. H., Pittsburgh, 20-25.
Don and Thompson—Proctor's 23d St., 20-25, Proctor's, Newark, N. J., 27-March 4.
Doone, Allen—Poli's, Springfield, Mass., 20-25.
Dougherty, Hughey—Proctor's 125th St., 20-25.
D'a and D'a—C. O. H., Chgo., 20-25.
**DOWNS, T. NELSON**—Barrasford Tour, Eng., Jan. 2-Feb. 25.
Drawee—Tivoli—London, Eng., Feb. 6—indefinite.
Dresser, Louise—Keith's, Prov., 20-25.
Drew, Sydney—Keith's, Phila., 20-25.
Duffin-Redcay Troupe—G. O. H., Indianapolis, 20-25.
Duffy, Sawtelle and Duffy—C. O. H., Chgo., 20-25.
Dumonds, Three—Keith's, Prov., 20-25.
Dunbars, Four—Howard, Boston, 20-25, Maryland, Balto., 27-March 4.
Dunbar's Goats—Bijou, Oshkosh, Wis., 20-25.
Dupont, Mary—Park, Worcester, Mass., 20-25.
Duryea and Kearney—Keith's, Prov., 27-March 4.
Duryea, May—Empire, Boston, 20-25.
Earl and Wilson—Metropolitan, Duluth, Minn., 20-25.
Eckert and Berg—Trent, Trenton, N. J., 20-25.
Edgertons, The—Portland, Port., Me., 20-25.

Edsall, Dean—Keeney's, Bklyn., 20-25.
Eldridge, Press—C. O. H., Chgo., 20-25, Grand, Indianapolis, 27-March 4.
Elgonas, The—Orph., Bklyn., 20-25.
Ellis-Nowlan Trio—Columbia, St. Louis, 20-25.
Eltinge, Julian—Keith's, Boston, 13-25.
Elton, Sam—G. O. H., Indianapolis, 20-25.
Emerson, Frank—Arcade, Toledo, 20-25.
Emmett, Gracie—Orph., Bklyn., 20-25.
Emmett, J. K.—Hathaway's, New Bedford, Mass., 20-25.
Emmonds, Emerson and Emmonds—Orph., N. Or., 20-25.
Empire City Quartette—Keith's, Cleveland, 20-25, Temple, Detroit, 27-March 4.
Empire Comedy Four—Proctor's 5th Ave., 20-25, H. and B., Bklyn., 27-March 4.
Ernest, Charles M.—Proctor's 23d St., 20-25.
Ernie and Tyler—London, London, Can., 20-25.
Esmonde, Mr. and Mrs. Edward—Mechanics', Salem, Mass., 20-25, Keith's, Phila., 27-March 4.
Evans, George—Victoria, N. Y., 20-25.
Everhart, The Great—Brattenberg, Leipzig, Germany, 1-28, Melini's, Hanover, March 1-31.
Exposition Four—Folly, Bklyn., 20-25.
Fadette's Orchestra—C. O. H., Chgo., 20-25, Keith's, Cleveland, 27-March 4.
Fantas, Two—Empire, Colorado Springs, 20-25.
Felix and Barry—Shea's, Toronto, 20-25, Chase's, Wash., 27-March 4.
Female Drummers' Quartette—Keith's, N. Y., 20-25.
Fernandez-May Trio—Tivoli, Sydney, Australia, 6-March 31.
Fields, Happy Fanny—Empire, Leicester, Eng., 20-25, Empire, Manchester, 27-March 4.
Fields, Mark—Bijou, Quincy, Ill., 20-25.
**FIELDS, W. C.**—Princess, Manchester, Eng., Jan. 19-March 30.
Finlay and Burke—Hathaway's, New Bedford, Mass., 20-25.
Filson and Errol—Columbia, St. Louis, 20-25, C. O. H., Chgo., 27-March 4.
**FISHER, MR. AND MRS. PERKINS**—Keith's, Prov., 20-25, Keith's, Boston, 27-March 4.
Fiske and McDonough—Pavilion, London, Eng., 13-March 4.
Fitzgerald, H. V.—Orph., Omaha, 20-25.
Fitzgibbon-McCoy Trio—Poli's, Springfield, Mass., 20-25.
Flanagan, E. J.—Orph., Omaha, 20-25.
**FLETCHER, CHARLES LEONARD**—Circle, N. Y., 20-26.
Flodeau, E. F.—Bijou, Sheboygan, Wis., 20-25.
Flood Brothers—Casto, Lowell, Mass., 20-25.
Florede, Nellie—Keeney's, Bklyn., 20-25.
Folkert, Arthur—Broadway, 'Frisco, 20-25, Empire, Oakland, 26-March 4.
Forbes and Forbes—Metropolitan, Duluth, 20-25.
Ford and Gehrue—Orph., Bklyn., 20-25.
Ford Sisters—Hopkins', Louisville, 20-25.
Forrest and Lawrence—9th and Arch, Phila., 20-25.
Fox and Foxie—Haymarket, Chgo., 20-25.
Fox and Melville—Hippodrome, Norwich, Eng., 20-25, Hippodrome, Ipswich, 27-March 4.
Fox and Hughes—Earl, Pueblo, Col., 20-26, Crystal, Cripple Creek, 26-March 4.
Fox, Madge—Bijou, Fall River, Mass., 20-25, Chase's, Wash., 27-March 4.
Foy and Clarke—G. O. H., Pittsburgh, 20-25.
Foy, Eddie—Circle, N. Y., 20-26.
Frances, Adaline—Proctor's 5th Ave., 20-25.
Frank and Bob—Hopkins', Louisville, 20-25.
Franklyn, Irene—Arcade, Toledo, 20-25.
Frazer Trio—Keith's, Prov., 20-25.
Frederick—Howard, Boston, 20-25.
Frobel and Ruge—Prague, Austria, March 1-31.
Fuller, Ida—Casino, Monte Carlo, Monaco, France, 1-28.
Galetti's Dogs and Monkeys—Proctor's 58th St., 20-25.
Gardner and Maddern—Trent, Trenton, N. J., 20-25, Bijou, Fall River, Mass., 27-March 4.
Gardner and Vincent—Bijou, Fall River, Mass., 20-25.
Gardner, West and Sunshine—Columbia, St. Louis, 20-25.
Gardner, Willie—Proctor's 5th Ave., 20-25.
Garrison, Jules and Ella—Pastor's, N. Y., 20-25.
Garson, Marion—Keith's, Boston, 20-25, Keith's, Phila., 27-March 4.
Gavin, Platt and Peaches—Garden, Greenpoint, N. Y., 20-25.
Gay, Great—Unique, Eau Clair, Wis., 20-25.
Gaylord, Bonnie—Main St., Peoria, Ill., 19-25, National, Kansas City, 26-March 4.
Geddon Brothers—London, London, Can., 20-25.
Genaro and Bailey—Victoria, N. Y., 20-25.
Genaro and Theol—Vienna, Austria, 1-28, Berlin, Germany, March 1-April 30.
Gerard, Francis—Keith's, Phila., 20-25.
Germaine Brothers—Crystal, St. Joe, Mo., 13-25.
Gibson and Nash—Leadville, Col., 20-25.
Gilbert and Burt—Keeney's, Bklyn., 20-25.
Gilfoil, Harry—Proctor's, Newark, N. J., 20-25.
Gillen, Tom—Empire, Boston, 20-25.
Girard and Gardner—Proctor's, Newark, N. J., 20-25.
Glen, Marie—A. and S., Boston, 20-25.
Glenroy and Russell—Main St., Peoria, Ill., 20-25.
Glinseretti Troupe—Chase's, Wash., 20-25.
Globe Comedy Four and Wilson—Casto, Lowell, Mass., 20-25.
Glose, Augusta—C. O. H., Chgo., 20-25, Grand, Indianapolis, 27-March 4.
Godfrey and Henderson—Orph., Omaha, 19-25.
Golden, George Fuller—Proctor's, Albany, 20-25.
Gordon, Don and Mae—G. O. H., Muskegon, Mich., 20-25.
Grand Opera Trio—Orph., Bklyn., 20-25.
Grannon, Ila—Colonial, Lawrence, 20-25, Hathaway's, New Bedford, Mass., 27-March 4.
Green and Werner—Keith's, Cleveland, 20-25, Chase's, Wash., 27-March 4.
Gregsons, The—Poli's, Bridgeport, Conn., 20-25.
Greve and Green—Casto, Lowell, Mass., 20-25.
Grover, Mildred—Haymarket, Chgo., 20-25.
Haight and Dean—Family, Lancaster, Pa., 20-25.
Hale and Francis—Apollo, Vienna, Austria, 1-28, Hippodrome, London, Eng., March 1-April 30.
Hall and Colburn—Bijou, Marinette, Wis., 20-25.
Hallen and Fuller—Olympic, Chgo., 20-25.
Hammond and Forrester—Dominion, Winnipeg, Can., 20-25.
Hanvey and Doane—Acme, Sacramento, Cal., 6-March 4.
Harper, Desmond and Bailey—Arcade, Toledo, 20-25.
Harrigan—Chase's, Wash., 27-March 4.
Harrington, Dan J.—Poli's, New Haven, Conn., 20-25, Poli's, Waterbury, 27-March 4.
Harris, Cartmell and Harris—Keeney's, Bklyn., 20-25.
Harris and Hunt—Proctor's 23d St., 20-25.
Haskell, Loney—H. and S., N. Y., 27-March 4.
Hastings and Burns—Orph., Denver, 19-25.
Hatch Brothers—Castle, Bloomington, Ill., 20-25.
Hathaway and Walton—Maryland, Balto., 20-25.
Hawkins, Lew—Keith's, Cleveland, 20-25.
Hayman and Franklin—Belfast, Ire., 20-25, Hippodrome, Eastbourne, Eng., 27-March 4.
**HELENA, EDITH**—Chase's, Wash., 20-26, Colonial, N. Y., 27-March 4.
Helstons, The—Family, Lancaster, Pa., 20-25.
Hengler Sisters—Empire, Boston, 20-25.
Hennings, Lewis and Hennings—Orph., New Or., 20-25.
Herbert—Poli's, Bridgeport, Conn., 20-25.
Herrmann, Adelaide—Portland, Port., Me., 19-25, Poli's, Springfield, Mass., 27-March 4.
**HERRMANN THE GREAT**—Orph., Minneapolis, 19-25, Olympic, Chgo., 27-March 4.
Herzog's Horses—Shea's, Toronto, 20-25.
Hewitt, Frank—Wrangle, Alaska, 20-25, Douglas City 27-March 4.
Hickey and Nelson—Trent, Trenton, N. J., 20-25, Maryland, Balto., 27-March 4.
Hill and Hill—Proctor's, Newark, N. J., 20-25.
Hill and Whitaker—Keith's, Cleveland, 20-25.
Hilliard, Robert—H. and B., Bklyn., 20-25.
Hirshorns, The—Lyric, San Diego, 20-25.
Hoch and Elton—Shea's, Buffalo, 20-25, Shea's, Toronto, 27-March 4.
Holcombe, Curtis and Webb—Mohawk, Schenectady, N. Y., 20-25.
Holdsworths, The—Unique, Minneapolis, 20-25.
Hollands, The—Proctor's, Albany, N. Y., 20-25.
Horrmann—9th and Arch, Phila,, 20-25.
Houdini, Harry—Stockton-on-Tees, Eng., 20-25, Alhambra., Paris, France, March 1-31.
Howard and Bland—Orph., St. Joe, 19-25, Orph., Minneapolis, 26-March 4.
Howard and North—Poli's, Springfield, Mass., 20-25.
Howard's Dogs and Ponies—Keith's, Phila., 20-25.
Hoyt and Burke—Proctor's 23d St., 20-25.
Hoyt and Waller—Portland, Port., Me., 20-25.
Hoyt, Ad—Casto, Fall River, Mass., 20-25.
Huegel Brothers—Orph., Riverside, Cal., 20-25.
Hughes and Golden—Empire, Hoboken, N. J., 20-25.
Humes and Lewis—Columbia, St. Louis, 20-25.
Huntings, Four—Keith's, Phila., 20-25, Keith's, Boston, 27-March 4.
Huntington, Wright—Casto, Lowell, Mass., 20-25.
Hutchinson, Willard—Proctor's, Newark, N. J., 20-25, Proctor's, Albany, 27-March 4.
Hydes, The—9th and Arch, Phila., 20-25.
Imperial Musical Duo—A. and S., Boston, 20-25.
Inness and Ryan—Gotham, N. Y., 20-25, Pastor's, N. Y., 27-March 4.
Irving, Pearl—A. and S., Boston, 20-25.
Irwin, Jack—Howard, Boston, 20-25.
Jackson Family—Shea's, Buffalo, 20-25.
Jackson, Harry—Arcade, Toledo, 20-25.
Janis, Elsie—Empire, Boston, 20-25.
Japanese Guards—Cook's, Rochester, N. Y., 20-25.
Jeannette, Rose—Casto, Fall River, Mass., 20-25.
Jerome and Morrison—Howard, Boston, 20-25.
Jewell's Manikins—Casto, Fall River, Mass., 20-25.
Jiu Jitsu—G. O. H., Pittsburgh, 20-25, Keith's, Prov., 27-March 4.
Johnson and Dean—Apollo, Dusseldorf, Germany 16-28.
Johnson and Wells—Hathaway's, New Bedford, Mass., 20-25.
Johnson, Sabel—Olympic, Chgo., 20-25.
**JOHNSTONS, MUSICAL**—London, Eng.—indefinite.
Jose, R. J.—Howard, Boston, 20-25, Maryland, Balto., 27-March 4.
Josselyn Trio—Olympic, Chgo., 20-25.
Kaufmann Troupe—Keith's, Phila., 20-25.
Keafman, Reba—Alhambra, London—indefinite.
Keatons, Three—Poli's, New Haven, Conn., 20-25, Poli's, Hartford, 27-March 4.
Keene—C. O. H., Chgo., 20-25.
Kelcy, Mr. and Mrs. Alfred—Keith's, Boston, 20-25, Keith's, Portland, Me., 27-March 4.
Kelly and Reno—G. O. H., Pittsburgh, 20-25.
Kelly and Violette—Orph., Bklyn., 20-25.
Kelly, John T.—Amphion, Bklyn., 20-25, H. and S., N. Y., 27-March 4.
Kelly, Walter C.—Circle, N. Y., 20-25.
Keltons, Three—Bijou, Des Moines, Ia., 20-25.
Kendall and Thompson—Bell, 'Frisco, 20-25.
Kennedy and James—Bijou, Des Moines, Ia., 20-25.
Kennedy and Quatrelli—Casto, Fall River, Mass., 20-25.
Keno, Walsh and Melrose—Keith's, Cleveland, 20-25.
Keough, Edwin—Temple, Detroit, 20-25.
Kin-Kaid, Billy—Pastor's, N. Y., 20-25.
Klein, Otts and Nicholson—Columbia, Cincinnati, 20-25, Hopkins', Louisville, 27-March 4.
Kleist, Musical—Poli's, New Haven, Conn., 20-25.
Knowles, R. G.—Shea's, Buffalo, 20-25.
Kohl, Gus and Marion—Empire, Springfield, Ill., 20-25.
Kollins and Wilson—Unique, San Jose, Cal., 20-25.
Kosciusko and Smith—Bijou, Bklyn., 20-25.
Koster, Kit—Keith's, Phila., 20-25.
Kosure and Chaplain—Columbia, St. Louis, 20-25.
Kurtis' Dogs—Orph., Omaha, 20-25.
La Clair and West—People's, Cedar Rapids, Ia., 20-25.
Lambert and Pierce—Keeney's, Bklyn., 20-25.
La Marr, Harry—Hathaway's, New Bedford, Mass., 20-25.
La Mar, Paul—9th and Arch, Phila., 20-25.
Lane and Suzinetta—Family, E. St. Louis, Ill., 20-25.
Lane, Arthur—G. O. H., Los Angeles, Cal., 19-26.
Latell, Edwin—Chase's, Wash., 20-25.
Latina—Keith's, Boston, 20-25, Keith's, Prov., 27-March 4.
Latona, Frank and Jen—Orph., Kansas City, 19-25.
La Vine-Cimaron Trio—Maryland, Balto., 20-25, Keith's, Prov., 27-March 4.
La Vine and Waltone—Grand, Milwaukee, 20-25.
Lawrence, Al.—Hippodrome, Birmingham, Eng., 20-25, Palace, Manchester, 27-March 4.
Leon—Orph., Bklyn., 20-25.
Le Roy and Woolford—Bijou, Fall River, Mass., 20-25.
Leslie, Eddie—G. O. H., Spokane, Wash., 20-25.
Leslie, George W.—Unique, Winnipeg, Man., 13-25.
Levino, Dolph and Susie—Coliseum, London—indefinite.
Lewis and Delmore—Casto, Lowell, Mass., 20-25.
Lewis, The—People's, Leavenworth, Kan., 20-25.
Libby and Trayer—H. and S., N. Y., 20-25.
Lindsay's Dogs and Monkeys—Orph., Denver, 20-25.
Link, Billy—Olympic, Chgo., 20-25.
Liquid Air Demonstrations—Colonial, Lawrence, 20-25, Mohawk, Schenectady, N. Y., 27-March 4.
Littlefield, C. W.—Howard, Boston, 20-25, Maryland, Balto., 27-March 4.
Little Men and Little Women—H. and S., N. Y., 20-25.
Llyod's Dogs—Maryland, Balto., 20-25.
Lorraine and Gandy—Casto, Lowell, Mass., 20-25.
Lukens, Four—Hippodrome, Paris, France, 12-March 4.
Lynch, Dick—Keith's, Prov., 20-25.
McCarthy, Myles—Hopkins', Louisville, 19-25.
McCord, Lewis—Shea's, Toronto, 20-25.
McGrery and Marshall—A. and S., Boston, 20-25.
McIntyre and Heath—Orph., Kansas City, 19-25.
McKinnon and Reed—Bijou, La Crosse, Wis., 20-25.
McKissick and Chadney—Proctor's 5th Ave., 20-25.
**M'MAHON'S MINSTREL MAIDS**—Orph., Minneapolis, 20-25, Orph., Denver, 27-March 4.
McWatters and Tyson—Shea's, Buffalo, 20-25.
**MACARTE SISTERS**—Empire, Holloway, Eng., 20-25, Empire, New Cross, 27-March 4.
Macdonald, James F.—Orph., Los Angeles, 13-25.
Madcaps, Four—Orph., Kansas City, 19-25.
Maddox and Prouty—Keith's, Phila,, 20-25, Keith's, Prov., 27-March 4.
Madell and Corbley—Proctor's 5th Ave., 20-25.
Magic Kettle—Empire, Hoboken, N. J., 20-25.
Majestic Trio—Casto, Fall River, Mass., 20-25.
Mallory Brothers—Orph., Denver, 12-25.
Mann, Danny—Unique, Bellingham, Wash., 20-25.
Manning and Drew—Cook's, Rochester, N. Y., 20-25.
Marco Twins—Proctor's, Newark, N. J., 20-25.
Margaret and Hanley—Poli's, New Haven, Conn., 20-25.
Marinellas, The—London, London, Can., 20-25.
Marlow and Plunket—Casto, Lawrence, Mass., 20-25.
Martha—Keith's, Prov., 20-25.
Martine Brothers—Wintergarten, Berlin, 1-28.
Mason and Keeler—Columbia, Cincinnati, 20-25, Hopkins', Louisville, 26-March 4.
Mason's Society Belles—Orph., New Or., 20-25.
Mathews and Ashley—Keeney's, Bklyn., 20-25.
Mathews and Harris—Howard, Boston, 20-25.
Mathieus, The—Proctor's 5th Ave., 20-25.
Meaking, Lawrence and Dale—Keith's, Prov., 20-25.
Meier and Mora—Lyceum, London, Eng., Jan. 30-25.
Melroy Trio—Columbia, St. Louis, 20-25.
Melville and Stetson—Keith's, Cleveland, 20-25.
**MEREDITH SISTERS**—Empire, Glasgow, Scot., 20-25, Empire, Sheffield, Eng., 27-March 4.
Merritt, Hal—Keith's, Phila., 20-25.
Merritt, Raymond—Empire, Colorado Springs, 20-25.
Messenger Boys' Trio—Empire, Boston, 20-25.
Meyer and Mason—A. and S., Boston, 20-25.
Midgeley and Carlisle—Cook's, Rochester, N. Y., 20-25.
Mignani Family—Keeney's, Bklyn., 20-25.
Miles-Stavordale Quintette—Keith's, N. Y., 20-25.
Miller and Kresko—Bijou, Des Moines, Ia., 20-25.
Miller, Thomas R.—Family, Lancaster, Pa., 20-25.
Mills and Morris—Shea's, Toronto, 20-25.
Mitchells, Three—Keith's, Phila., 20-25.
Monroe, Mack and Lawrence—H. and S., N. Y., 20-25.
Moore and Littlefield—Arcade, Toledo, 20-25.
Morris, Joe—Poli's, Springfield, Mass., 20-25.
Morris, May—A. and S., Boston, 20-25.
Morton and Diamond—Proctor's 23d St., 20-25.
Morton, James J.—Cook's, Rochester, N. Y., 20-25.
Morton, Phil—Fraternity, Shamokin, Pa., 20-25.
Mortons, Four—Maryland, Balto., 20-25.
**MOTOGIRL, LA CREATRICE**—Colysen Dos Recrerios, Lisbon, Portugal, Jan. 16-Feb. 22, Touring Portugal and Spain March 1-April 30.
Mowatts, Five—Columbia, St. Louis, 20-25.
Murphy and Francis—Orph., Minneapolis, 19-25.
Murphy and Nichols—Arcade, Toledo, 20-25.
Murphy and Willard—Keith's, Prov., 20-25.
Murphy, Mr. and Mrs. Mark—Columbia, St. Louis, 20-25, C. O. H., Chgo., 27-March 4.
Murray, Elizabeth—Keith's, Boston, 20-25, Keith's, Prov., 27-March 4.
Naiada—Trent, Trent., N. J., 20-25.
Nashville Students—Temple, Detroit, 20-25.
Navajo Girls—Columbia, St. Louis, 20-25, C. O. H., Chgo., 27-March 4.
Nelson Family—Orph., New Or., 20-25.
Nelson-Farnum Troupe—Pastor's, N. Y., 20-25.
Newell and Niblo—Orph., Los Angeles, 20-March 4.
Newsboys' Quartette—G. O. H., Indianapolis, 20-25.
Newton, Marguerita—Olympic, Chgo., 20-25.
Niblo, Fred—Maryland, Balto., 20-25.
Nicander, Edwin—Portland, Port., Me., 20-25.
Nichols Sisters—Columbia, St. Louis, 20-25.
Nobles, Milton and Dolly—Temple, Detroit, 20-25.
Norcross, Blain and La Mar—Pastor's, N. Y., 20-25.
Norman, Mary—Shea's, Toronto, Can., 20-25.
Norton and Nicholson—Columbia, Cincinnati, 20-25, Orph., New Or., 27-March 4.
Norworth, Jack—Keith's, Prov., 20-25.
Nowlin, Dave—Colonial, Lawrence, Mass., 20-25, Mohawk, Schenectady, N. Y., 27-March 4.
Oberstrier-Tyrolean Troupe—Proctor's 23d St., 20-25.
O'Brien and Dunbo—9th and Arch., Phila., 20-25.
O'Briend and Havel—Keith's, Boston, 20-25, Keith's, Prov., 27-March 4.
O'Hana, San—H. and B., Bklyn., 20-25.
Olopas, Les—Empire, Boston, 20-25.
Orletta and Taylor—Casto, Lowell, Mass., 20-25.
O'Rourke and Burnette—G. O. H., Indianapolis, 20-25.
Orpheus Comedy Four—Proctor's, Albany, 20-25.
Our Boys in Blue—Empire, Boston, 20-25.
Pacheco Family—Columbia, Cincinnati, 20-25.
Papinta—Bijou, Fall River, Mass., 20-25.
Parker's Dogs—Keith's, N. Y., 20-25.
Patricolos, The—Keith's, Boston, 20-25.
Patty Brothers—Proctor's, Newark, N. J., 20-25.
Pelot, Fred and Annie—Family, Lancaster, Pa., 20-25.
Philbrook and Reynolds—Bijou, Fall River, Mass., 20-25.
Piccolo Midgets—Columbia, Cincinnati, 20-25.
Pierce and Maizie—Poli's, New Haven, Conn., 20-25, Poli's, Hartford, 26-March 4.
Pierce, Mr. and Mrs.—Haymarket, Chgo., 20-25.
Potter and Hartwell—Keith's, Boston, 20-25, Portland, Port, Me., 27-March 4.
Powell, Harry—A. and S., Boston, 20-25.
Powers and Freed—Smith's, Grand Rapids, Mich., 20-25.
Prentice Trio—Havana, Cuba, 20-March 4.
Quigg, White and Nickerson—Empire, Boston, 20-25.
Quigley Brothers—Orph., Los Angeles, 20-March 4.
Quinlan and Mack—Portland, Port., Me., 20-25.
Radford and Valentine—Circle Variete, Ghent, Belgium, 1-28, Palace Crystal, Marseilles, France, March 3-17.
Rae and Benedetto—Proctor's 23d St., 20-25.
Rae and Brosche—Portland, Port., Me., 20-25.
Raimund and Good—Bijou, Calumet, Mich., 20-25.
Ramoniers, Three—Shea's, Buffalo, 20-25.
Rappo Sisters—Victoria, N. Y., 20-25.
Rastus and Banks—Empire, Bradford, 27-March 4.
Ravenscroft, Charlotte—Orph., Minneapolis, 19-25.
Rawson and June—Cook's, Rochester, N. Y., 20-25.
Raymond and Caverly—Shea's, Toronto, 20-25.
Raymond and Tricey—Star, Baker City, Ore., 20-25.
Rays, Three—Bijou, Duluth, Minn., 20-25.
Redledge, Flove—Casto, Lowell, Mass., 20-25.
Reed and Shaw—Keith's, N. Y., 20-25, Keith's, Phila., 27-March 4.
Remington, Mayme—Poli's, Bridgeport, Conn., 20-25, Poli's, Hartford, 27-March 4.
Reno and Richards—Victoria, N. Y., 20-25.
Rentzi Trio—H. and S., N. Y., 20-25.
Reynard, Ed F.—Regent, Salford, Eng., 20-25, Hippodrome, Glasgow, Scot., 27-March 4.
Rice and Cady—Chase's, Wash., 20-25.
Rice and Cohen—Keeney's, Bklyn., 20-25.
Rice and Elmer—Casto, Lowell, Mass., 20-25.
Rice and Prevost—Keith's, Boston, 20-25.
Richards—Unique, Akron, O., 20-25.
Richards, Edith—C. O. H., Chgo., 20-25.
Ring, Blanche—G. O. H., Pittsburgh, 20-25.
Ripley, Tom—C. O. H., Chgo., 20-25.
Roattino and Stevens—Portland, Port., Me., 20-25, Mechanics', Salem, Mass., 27-March 4.
Roberts, Four—Utahna, Salt Lake City, 20-25, Utahna, Ogden, 27-March 4.
Roberts, Hayes and Roberts—Proctor's, Albany, N. Y., 20-25.
Robinson and Grant—Howard, Boston, 20-25.
Robinson, Ethel—Orph., Utica, N. Y., 20-25.
Rochez Dogs and Ponies—Empire, Boston, 20-25.
Rooney and Bent—Chase's, Wash., 20-25.
Rosaires, The—Keeney's, Bklyn., 27-March 4.
Rose and Hatch—Shea's, Buffalo, 20-25.
Ross and Fenton—Keith's, N. Y., 20-25.
Roston—Victoria, N. Y., 20-25.
Russell, Phil and Carrie—Crystal, Denver, 20-25.
Rutherfords, The—Lyric, Wichita, Kan., 20-25.
**RYAN, THOMAS J., AND MARY RICHFIELD**—Maryland, Balto., 20-25, Chase's, Wash., 27-March 4.
**SABEL, JOSEPHINE**—Orph., 'Frisco, 20-March 4.
Sandow Brothers—Olympic, Chgo., 20-25.
Santoro and Marlow—Star, Muncie, Ind., 20-25.
Sato, O. K.—Svea, Stockholm, Sweden, 1-27, Mellini's, Hanover, Germany, March 1-15.
Saunders, Chalk—Proctor's 58th St., 20-25.
Savans, The—Empire, Hoboken, N. J., 20-25.
Sawtelle and Sears—Haymarket, Chgo., 20-25.
Scott Brothers—Hathaway's, New Bedford, Mass., 20-25.
Scott, Inez—Unique, Los Angeles, 20-25.
Selbini and Grovini—Howard, Boston, 20-25.
Semon, Charles—Olympic, Chgo., 20-25, Haymarket, Chgo., 27-March 4.
Shannon, Winona—C. O. H., Chgo., 20-25.
Sharp, Blanche—Columbia, Cincinnati, 20-25, Hopkins', Memphis, 27-March 4.
Shaw, Lillian—Columbia, St. Louis, 20-25.
Shaw, Mary—Circle, N. Y., 20-25.
Sherman and De Forrest—Olympic, Chgo., 20-26, Haymarket, Chgo., 27-March 4.
Shields and Pool—Orph., Minneapolis, 20-25.
Shields, Ella—Palace, Bath, Eng., 20-25, Surrey, London, 27-March 4.
Siddons Brothers—London, London, Can., 20-25.
Simon and Gardner—Columbia, Cincinnati, 20-25.
Simon and Paris—H. and S., N. Y., 20-25.
Sloan, Will H.—Amphion, Bklyn., 20-25.
Smirl and Kessner—Orph., Kansas City, 19-25.
Smith and Baker—Pastor's, N. Y., 20-25.
Smith and Campbell—Columbia, Cincinnati, 20-25.
Smith and St. George—Proctor's, Albany, N. Y., 20-25.
Snowdon, Gertie—Pastor's, N. Y., 20-25.
**SNYDER AND BUCKLEY**—Shea's, Buffalo, 20-25, Shea's, Toronto, 27-March 4.
Solomon, Nat—Unique, Akron, O., 20-25.
Sonaker Brothers—A. and S., Boston, 20-25.
Spessary's Bears—Orph., Kansas City, 19-25.
Spook Minstrels—Victoria, N. Y., 20-25.
Stahl, Rose—G. O. H., Indianapolis, 20-25, Columbia, Cincinnati, 26-March 4.
Staley and Birbeck—Grand, Indianapolis, 20-25, Columbia, Cincinnati, 27-March 4.
Stanfords, The—Pastor's, N. Y., 20-25.
Stanley and Wilson—Circle, N. Y., 20-25.
Steely, Doty and Coe—Pastor's, N. Y., 20-25.
St. John and Le Fevre—Howard, Boston, 27-March 4.
St. Onge Brothers—Chase's, Wash., 20-25.
Stuart, Arthur—Grand, Milwaukee, 20-25.
Sugimoto Japs—Circle, N. Y., 20-25.
Sullivan and Pasquelena—Poli's, Springfield, Mass., 20-25.
Sully Family—Empire, Hoboken, N. J., 20-25.
Swans, The—Lyric, Joplin, Mo., 20-25.
Taylor, Mae—Howard, Boston—indefinite.
Techow's Cats—Keith's, Prov., 20-25.
Teed and Lazell—Pantage's, Seattle, 20-25.
Ten Ichi Japanese Troupe—Poli's, Springfield, Mass., 20-25.
Tenley, Elmer—G. O. H., Pittsburgh, 20-25, Chase's, Wash., 27-March 4.
Terley—Proctor's 58th St., 20-25.
Texanna Sisters—Haymarket, Chgo., 20-25.
Thardo, Claude—Bijou, Bklyn.—indefinite.
Thompson and Serida—Odeon, Dayton, O., 20-25.
Thompson Sisters—La Boheme, 'Frisco, 20-25.
Thornton, Alice—A. and S., Boston, 20-25.
Thurston, Howard—Arcade, Toledo, 20-25.
Tobin Sisters—Orph., New Or., 20-25.
Tomkins, William—Cook's, Rochester, N. Y., 27-March 4.
Treloar—Circle, N. Y., 20-25.
Troba—Keith's, Prov., 20-25.
Trolley Car Trio—Dominion, Winnipeg, Can., 20-25.
Troubadour Four—H. and B., Bklyn., 20-25.
Trovollo—Keith's, Cleveland, 20-25.
Truesdale, Mr. and Mrs. Howard—Poli's, New Haven, Conn., 20-25.
Tyce and Jermon—Pastor's, N. Y., 20-25, H. and S., N. Y., 27-March 4.
Van Alstyne and Henry—Orph., New Or., 20-25.
Vassar Girls—Poli's, Bridgeport, Conn., 20-25.
Vedmars, The—Empire, Johannesburg, S. A., Jan. 16-Feb. 25, Tivoli, Cape Town, 27-April 8.
Vernon—G. O. H., Indianapolis, 20-25.
Village Choir—Keith's, N. Y., 20-25.
Walter, L.—Empire, Hoboken, N. J., 20-25.
Warren and Gardner—G. O. H., Pittsburgh, 20-25.
Warren and Howard—Olympic, Chgo., 20-25.
Warren and Renshaw—People's, Leavenworth, Kan., 20-25.
Washer Brothers—Chutes, 'Frisco, 20-25, Bell, Oakland, 27-March 4.
Watson and Hill—G. O. H., Pittsburgh, 20-25.
Watson, Hutchings and Edwards—Proctor's 23d St., 20-25.
Watson's Farmyard—Portland, Port., Me., 20-25.
Webb, Margaret—Mohawk, Schenectady, N. Y., 20-25.
Webb's Seals—Olympic, Chgo., 20-25.
Welb Sisters—C. O. H., Chgo., 20-25.
Welch, Lew—Fraternity, Shamokin, Pa., 20-25.
West and Van Siclen—Orph., Omaha, 20-25, Orph., Minneapolis, 27-March 4.
Whelan and Searles—Bijou, Duquesne, Ia., 20-25.
White and Simmons—Proctor's 58th St., 20-25.
Whitefords, The—9th and Arch., Phila., 20-25.
Williams-Gilliam Trio—Amphion, Bklyn., 20-25.
Williams and Melburn—London, London, Can., 20-25.
Williams and Slater—Keith's, Boston, 20-25.
Wills and Hassan—Poli's, Bridgeport, Conn., 20-25.
Wilson and Davis—Pastor's, N. Y., 20-25.
Wilson, George—Haymarket, Chgo., 20-25.
Winter, Winona—Empire, Glasgow, Scot., 20-25, Empire, Liverpool, Eng., 27-March 4.
Wood and Berry—Proctor's 5th Ave., 20-25.
**WOOD AND RAY**—C. O. H., Chgo., 20-25.
Wood, George H.—Keith's, Phila., 20-25.
Wood Nymphs, Twelve—Proctor's 58th St., 20-25.
Woodford's Animals—Unique, Akron, O., 20-25.
Woodward, George and May—Olympic, Chgo., 20-25.
Wright, Mr. and Mrs. John—Unique, Winnipeg, Can., 20-25.
Wulfken, Lucie—9th and Arch., Phila., 20-25.
Yarrick, Josef—Empire, Hoboken, N. J., 20-25.
**YEAMANS, JENNIE**—H. and B., Bklyn., 20-25.
Yorke and Adams—Amphion, Bklyn., 20-25.
Young, Ollie, and Brother—Keith's, Phila., 20-25.
Yukawa—Salt Lake City, 20-25.
Zancigs, The—Poli's, Bridgeport, Conn., 20-25, Poli's, Hartford, 27-March 4.
Zimmer, John—Keith's, N. Y., 20-25.
Zink, Adolph—H. and B., Bklyn., 20-25.
Ziska and King—Bijou, Fall River, Mass., 20-25.
Zutka—Proctor's, Albany, 20-25.

## IN BROOKLYN THEATRES.

Musical comedy seems to hold sway at the theatres this week in Brooklyn. The leading houses offer all sorts of light, frothy amusement, perhaps because this is holiday week and shrewd managers know that tired trolley traveling Brooklynites want to be amused.

At the Montauk Little Johnny Jones, with George M. Cohan as the star, is the musical attraction. One hundred people and gorgeous costumes and beautiful scenery are features.

Frank Daniels returns to us at the Broadway and is welcomed back. A few changes have been made in The Office Boy, but most of the favorites are still in the company.

Having just finished a successful week at the Majestic, Checkers, with Thomas W. Ross as the star, is presented at the Folly. A rare opportunity is offered the patrons of this house to see this successful play at popular prices.

Ward and Vokes in A Pair of Pinks play a return this week at the Majestic. Percy and Harold, the familiar names by which Brooklynites know them, bring all their jokes, music and chorus girls back with them. Margaret Daly Vokes and Lucy Daly are in the cast.

The musical comedy The Jewel of Asia, big and spectacular, is at the Grand Opera House. Manager John P. Slocum is noted for his musical comedy organizations, and this is a bright and tuneful affair, presented by a well balanced company of sixty people, with Vera Michelena, one of the youngest and prettiest prima donnas, and, by the way, a Brooklyn girl, as "the Jewel." There is a large chorus, and the scenery showing the Boulevard and Paris Cafe is notable.

Pierre De Courcelle's Two Little Vagrants, adapted to the American stage by Charles S. Klein, is the offering this week at the Bijou, and Cecil Spooner has an opportunity in this play to show her ability as a fencer. Fan-Fan, one of the two vagrants, is a familiar role to Cecil, she having scored a success in this part some time ago. Many patrons of the Bijou have requested Mrs. Spooner to repeat this play, but she had postponed it from time to time in order to give her daughter more time to study this difficult role and improve her dexterity with the foil. Edna May Spooner essays the heavy emotional role of the mother, who has many sad experiences. Augustus Phillips as Edward Royston is seen in one of his best roles—one he likes the best—and he has given it long and careful study. Harold Kennedy, Olive Grove, Jessie McAllister, Cora Morlan, and all the favorites are seen to advantage. A superb production is given, and the costumes are all new and gorgeous.

At the Columbia this week there is a revival of The Silver King. The stock company have been preparing for this production since they came here and all the parts have been carefully given out. It was the intention of the management to present this play some weeks ago, but in order to give the company more time to rehearse it was decided to wait until holiday week. Maurice Freeman, who has become a favorite in Brooklyn and who has shown himself an actor of ability, essays the role of Wilfred Denver, the Silver King. Nadine Winston has the part of Nellie Denver. In the care and lavishness of the mounting this play excels all others at the Columbia.

Corse Payton has returned to his Lee Avenue Theatre and appears this week as Grimes in Hoyt's A Bunch of Keys. In this role he is seen at his best, and Mr. Payton's friends like him best in comedy roles. Harry B. Roche, another favorite at the Lee Avenue house, has a congenial role in Snaggs. Leon Hall has a somewhat unusual part to play in the role of Gilly, but he has the ability to give a finished portrayal. Etta Reed Payton, Florence Gear, and Grace Fox are the Key girls and supply much of the comedy. Extra specialties are added to this week's bill.

A Desperate Chance is at the Park this week.

Blanche Shirley plays a dual role in Two Little Waifs at the Novelty. A story of twin sisters separated in infancy is told, and the heart throbs and tears are relieved by the comedy business introduced.

A Southern romance, full of Southern flavor, love and humor, is offered at the Gotham this week. On the Suwanee River has been with us before and is an ever welcome visitor.

A race track play is produced at the Gayety this week and in A Day at the Races many things happen to the Bohemian Burlesquers. They are always "a winner" wherever they play. The show has many specialties, including the World's Trio.

The Star Theatre offers an exceptional bill this week in Sam Devere and his company of burlesquers in two farces and an olio including Gertie Leclair and her two picks, Charles and Alice Schrodes, eccentric comiques; the Exposition Four, Marion and Pearl, McCrea and Poole. The performance concludes with the musical farce Harum Scarum.

The Cozy Corner Stock company appear this week at Watson's in a musical melange called Mrs. Plum's Reception and a burlesque by Harry Montague, Bashful Venus, with Jeanette Dupre as the Venus.

The Village Postmaster is the attraction this week at

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Chicago Opera House week 20: The Fadette Orchestra, Press Eldridge, Winona Shannon and co., Carlisle's dogs and pony circus, Barry and Halvers, Agusta Glose, Wood and Ray, Duffy, Sawtelle and Duffy, Tom Ripley, Waldon Brothers, Caldwell and Thomas, Edith Richards, Funny Keene, Sisters Webb, Murdock and Midge.——Olympic: Webb's seals, Hallen and Fuller, Charles F. Semon, Sherman and De Forest, Ching Lau Foo Troupe, Sabel Johnson, Billy Link, Josselyn Trio, George and May Woodward, Marguerite Newton, Sandow Brothers, Burton and Burton, Warren and Howard, Kitty Chanbers, Davis and Davis.——Haymarket: Emmett Corrigan and co., Paul Conchas, George Wilson, Charles H. Burke, Grace La Rue and Inkey Boys, Busch-Devere Trio, James H. Cullen, Fox and Foxie, Texana Sisters, Etta Fyvie Dench, Mr. and Mrs. Pierce, the Martines, Sawtelle and Sears, Clayton Brothers, Billy Batchellor, Dobson and Dodds.——Trocadero: Vanity Fair.——Jacks': Burlesque stock.——Folly: Clarke's Runaway Girls.——Items: Manager Freeman had a bill of hits, one of the best of the season, at the Haymarket last week. Mark Murphy made a big hit carrying coal in his sketch, and with Mrs. Murphy made the fun continuous. The other hits were Filson and Erroll, with Miss Erroll's capital imitation of a woman with a drop too much; Tom Ripley, Lillian Shaw, Ellis-Nowlan Trio, Nichols Sisters, and Navajo Girls.—Lew Sully, Bellman and Moore, and Fisher and Johnson were hits at the C. O. H.
O. L. COLBURN.

**BOSTON, MASS.**—Charles T. Aldrich heads the vaudeville bill at Keith's, and the debut there of Marion Garson, who was such a hit with Mother Goose, is another equally notable feature. Julian Dalton Eltinge, the former Cadet favorite, remains one more week, and the other features are Rice and Prevost, O'Brien and Havel, Mr. and Mrs. Jimmy Barry, Mlle. Latina, Mr. and Mrs. Alfred Kelcy, Elizabeth Murray, Potter and Hartwell, Williams and Slater, Curtis and May, Ferrell Brothers, the Patricolos, and biograph.——Our Boys in Blue heads the week's bill at the Empire, where the change in name and the magnificent Washington Street entrance have been having a notable effect. The other cards are Hengler Sisters, May Duryea, Elsie Janis, Harry Rochez, Les Olopas, Quigg, White and Nickerson, Tom Gillen, Messenger Boys' Trio, and vitagraph.——R. J. Jose, so recently at Keith's, is now the headliner at the Howard, where the bill includes the Casting Dunbars, Matthews and Harris, Paul Barnes, Crawford and Manning, Robinson and Grant, Selbini and Grovini, C. W. Littlefield, Crowley and Foley, the Breakaway Barlows, Jack Irwin, Cole and Clemens, Frederick, the kinetograph, and the burlesque co. in Speed to Burn.——The Wine, Women and Song co. is at the Lyceum this week.——The Fay Foster Burlesque co. is at the Columbia.——The Palace has the New York Stars.——At Austin and Stone's are the Imperial Musical Duo, McGrevy and Marshall, Alice Thornton, Butler and Lamar, Marie Glenn, Meyer and Mason, Sonane Brothers, Lew Benedict, Harry Powell, Tom Bryant, Pearl Irving, May Morris, and Agnes Persons.——Items: Keith's has made a ten strike by engaging Albert Chevalier for a week for his only appearance in New England. Blind Tom is already being advertised, although he does not come here till April.—Elsie Janis has made quite a Boston record this season, with one week as the star feature with The Fortune Teller at the Globe and three consecutive weeks at the Empire, out of town engagements having been canceled to permit her to stay.
JAY BENTON.

**PHILADELPHIA, PA.**—Keith's New Theatre presents week 20 the Kaufman Troupe of bicyclists, Sidney Drew and co., Howard's ponies, George H. Wood, Maddox and Prouty, Hal Merritt, Four Huntings, Francis Girard, Ollie Young and Brother, Three Mitchells, Fred Brown, Barrett and Belle, Carmen Sisters, and biograph. Patronage, as usual, capacity.——The Bon Ton with continuous vaudeville at popular prices is a genuine success. Attractions week 20: Flo Irwin and Walter Hawley, Adams and White, Dement and Bell, Page and Mayo, Cody and Sinnette, Al. Wilson, Nible and Spenser, Glenna, Gavelle, and Bon Ton Stock co.——At the Trocadero Al. Reeves' Big Show appears 20-25. This house is doing a large business. Jolly Grass Widows 27.——The Lyceum Theatre has the Trocadero Burlesquers. High Rollers follow 27.——Arch Street Museum shows Forrest and Lawrence, the Hydes, Belle Belmont, Yackley and Bunnell, Paul Lamar, Al. Dashington, and O'Brien and Dunlo.
S. FERNBERGER.

**ALBANY, N. Y.**—Proctor's (Howard Graham, res. mgr.): Week 13-18 full capacity business. Harry Gilfoil was vociferously encored. Rose Stahl and co. also won favor. Other good features were Three Keatons, Obersteirer Troupe, Della Donald, Bright Brothers, Cooke and Clinton, and Terley. Week 20-25: George Fuller Golden and Zutka.——Gaiety (H. B. Nichols, mgr.): M. M. Theise's Own co. 9-11.; good performance to big business. Cherry Blossoms 13-15; house packed. Indian Maidens 16-18 opened to immense business. Thoroughbreds 20-22. City Sports 23-25.——Items: Harry Gilfoil was a guest of Fort Orange Club 14.—Cox and Tiernan, local song and dance artists, late with the George Primrose Minstrels, have been debarred from stage work by city authorities on account of extreme youth, the eldest being only twelve years of age.
GEORGE W. HERRICK.

**KANSAS CITY, MO.**—At the Orpheum 12-18 a bill of unusual excellence drew large crowds. Mabel McKinley's songs were well received. Willie Zimmerman, and the Barrows-Lancaster co. also won favor. The Eight Bedouin Arabs did an exceptional acrobatic act. Others were Billy Link, H. V. Fitzgerald, and Murphy and Francis. For 19-25: The Orpheum Road Show, including McIntyre and Heath, Spessardy's bears and dogs, Four Madcaps, the Latonas, Clarice Vance, Smirl and Kessner, and the Four Bards.——The American Burlesquers were the Century attraction 12-18, playing to fair business.——At Yale's 12-18: Gordon and Gilbert, the Kimberlys, Warren and Renshaw, Banks and Dawson, Howard Morris, and Frank Groh all pleased. Business good.——The National had the usual entertaining bill 12-18. Business satisfactory.
D. KEEDY CAMPBELL.

**ST. LOUIS, MO.**—At the Columbia the past week one of the most attractive bills so far this season has been in evidence. Topliners, the Fadettes' Orchestra, scored a big hit. Augusta Glose, who last appeared at the Century, was another headliner who pleased immensely. Barry and Halvers offered a novelty in acrobatic dancing. There is a distinct improvement in the quality of the offerings of late, with the usual result of largely increased business. For week 20-26 the bill consists of the Navajo Girls, Mr. and Mrs. Mark Murphy, Nichols Sisters, Lillian Shaw, Melroy Trio, Humes and Lewis, Filson and Erroll, Five Mowatts, Ellis-Nowlan Trio, De Onso Brothers, Kosure and Chaplain.——At the Standard Theatre 19-25 the Knickerbocker Burlesquers have the call. Business continues good.
J. A. NORTON.

**OMAHA, NEB.**—The programme week 12-18 at the Creighton Orpheum is probably the best of the season. The Ching Lan Foo Troupe of magicians do some juggling specialties that are simply immense. Cunning, the handcuff man, mystified all by his cleverness in getting away from the shackles of our leading detectives. The singing and dancing numbers of the McMahon Troupe is a taking feature. Gardner and Stoddart's act was well received. Others: Dancing Demuths, Lindsay's dogs and monkeys, and Eleanor Falke. For week 19: Barrows-Lancaster co., Godfrey and Henderson, Musical Avolos, Fitzgerald, West and Van Siclen, E. J. Flanagan, and Kurtis' dogs.
J. R. RINGWALT.

**PROVIDENCE, R. I.**—Keith's (Charles Lovenberg, res. mgr.): Ross and Fenton headed the bill 13-18 and scored. Marion Garson displayed a remarkable voice, and made one of the big hits of the week. Watson's "Farmyard" proved a novelty, and his animals were very entertaining. Others were Stuart Barnes, Waterbury Brothers and Tenny, Mr. and Mrs. Alfred Kelcy, Four Flying Dunbars, Dixon and Holmes, Mr. and Mrs. Jimmie Barry, Three Mitchells, Curtis and May, and Ed Mullen and dog. Business large. 20-25: Techow's cats, Louise Dresser, Mr. and Mrs. Perkins Fisher, and others.——Westminster (George H. Batcheller, mgr.): The New York Stars 13-18 to good business. Cherry Blossoms 20-25.
HOWARD C. RIPLEY.

**JERSEY CITY, N. J.**—Bon Ton (Thomas W. Dinkins, mgr.): The High Rollers did a fine business 13-18. George A. Hickman and Ada Buttner lead the burlesque contingent and are very good. Crackerjacks 20-25. Rentz-Santley 27-March 4.——Items: Appearing at the Newark Bay Boat Club 15 were Al. D. Wylie, De Veau Twins, John A. Driscoll, Beach and Bechler, Flossie Allen, Frank Fogarty, Helen Trix, and Price and Steele.—Jersey City Lodge, T. M. A., has applied for a permit to give a Sunday benefit performance in April. Nine new members will be initiated 19.—Joseph Madden, of this city, has been re-engaged by Manager Tom Dinkins for next season with The Utopians.
WALTER C. SMITH.

**INDIANAPOLIS, IND.**—Grand (Shafer Ziegler, mgr.): Louis Simon and Grace Gardner headliners week 13-18 made the laughing hit of the bill in The New Coachman. Irene Franklin has a sweet voice and proved popular. Klein, Ott Brothers and Nicholson presented a musical act far above the average. Others were Brothers Sheck, Piccolo Midgets, Les Dahlias, Paul Nicholson and Miss Morton, and Smith and Campbell. Large and pleased audiences. Staley and Birbeck 20.——Empire (Charles Zimmerman, mgr.): Clark's Runaway Girls week 13-18. Fair performances. Usual good attendance. Americans 20.
PEARL KIRKWOOD.

**DENVER, COL.**—Orpheum week 6: Packed houses. Herrmann the Great was the headliner. Others who made hits were Hayes and Healey, and Egbert Van Alstyne and Louise Henry. Hennings, Lewis and Hennings, Charlotte Ravenscroft, Wahlund and Tekla, and Werden and Gladdish were all good. Week 13: Pewitt, Emma Ramsey, Foster and Foster, Carter and Waters co., Irving Jones, Hubert De Veau, McIntyre and Heath, and Jiu-Jitsu.——Novelty: Manager Lubelski has added a gallery, which holds several hundred additional seats. Business good.
MARY ALKIRE BELL.

**NEW HAVEN, CONN.**—Poli's Wonderland (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Week 13-18 the European novelty, "Dida," or creating a woman out of nothing, was seen here. It was extremely puzzling. Others were Avon Comedy Four, Joelson, Palmer and Joelson, Tyce and Jermon, Mr. and Mrs. Wilson, the Barretts, and Ralph Cummings and co. Week 20-25: Mr. and Mrs. Howard Truesdell, Three Keatons, Margaret and Hanly, Musical Kleist, Brandow and Wiley, Pierce and Maizee, Dan J. Harrington.
JANE MARLIN.

**NEWARK, N. J.**—Robert Hilliard in The Littlest Girl headed the bill at Proctor's 6-11. Others were Obersteirer Troupe, Blind Tom, Terley, Brothers Bright, Leo Carillo, Matthews and Ashley, Carter and Blueford, and Will Dockray. Week 13-18: Four Mortons, Reno and Richards, Mouliere Sisters, Six Peri Sisters, Stanley and Brockman, Chester's dog, Empire Comedy Four, John F. Clark, Chalk Saunders.——Waldmann's: Bon Tons 6-11, were followed by Fred Irwin's Big Show 13-18 to good business. Rose Sydell's co. 20-25.
FREDERIC T. MARSH.

**CINCINNATI, O.**—Fred Hallen and Mollie Fuller were at the Columbia 12-18, supported by Eddie Simmons in The Sleepwalkers. Mlle. Melich exhibited wonderful trained birds. Others were Yorke and Adams, New York Newsboys' Quartette, Edwin Keough and Jean Le Beau in A Vaudeville Surprise, Clara Palmer Hyde, Lucia and Viate, and Haines and Vidocq.——Harry Bryant's Extravaganza co. presented a lively bill at People's 12-18 and drew crowded houses.
H. A. SUTTON.

**SAN FRANCISCO, CAL.**—Orpheum 5-12: Cole and Johnson, Robert H. Hodge and co., Quigley Brothers, Newell and Niblo, Happy Jack Gardner, Prosper Troupe, John and Bertha Gleeson and Fred Houlihan, Carter de Haven Sextette, and motion pictures.——Chutes, 5-12: James F. McDonald, Three Tourists, Ahern and Baxter, Mr. and Mrs. John T. Chick, Marie Sparrow, Mabel Lamson, Charles Bigney.——Fisher's, 5-12: Continuous vaudeville.
OSCAR SIDNEY FRANK.

**LOS ANGELES, CAL.**—Orpheum (Clarence Drown, mgr.): The bill week 6-12 contained a number of pleasing acts. The most interesting was that of Will M. Cressy and Blanche Dayne in their delightful comedy, Town Hall To-night. Binns, Binns and Binns are above the average. Alcide Capitaine is graceful and beautiful. The Great Thereses won instant success. Held over were the Four Musical Avolos, Clifford and Burke, the Ten Nelsons.
DON W. CARLTON.

**WASHINGTON, D. C.**—At Chase's Theatre, where business is notably large, the bill for the week 20-25 presents Valerie Bergere and co., Edith Helena, Six Glinserettis, Burke's dogs, Pat Rooney and Marion Bent, St. Onge Brothers, Rice and Cady, and the vitagraph. 27: Ryan and Richfield, Felix and Barry, and others.——The Utoplans are at the Lyceum, presenting Valmore and Horton, Madden and Jess, and others. Brigadiers 27.
JOHN T. WARDE.

**HARTFORD, CONN.**—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): Crowded houses week 13 greeted the Sully Family, Great Almond, Allen Doone and co., Mayme Remington, Gasch Sisters, Warren and Gardner, and Our Boys in Blue.——Item: The local stage carpenters' union is arranging for a benefit at Poli's, March 5. Konorah will be the topliner.
A. DUMONT.

**PITTSBURGH, PA.**—Grand (Harry Davis, mgr.): The best business in this city is still being done at this house. The bill week of 20-25 is: Blanche Ring, Jiu Jitsu, Foy and Clark, Dollar Troupe, Grand Opera Trio, Elmer Tenley, Kelly and Reno, Warren and Gardner, and Brown and Nevarro.——Academy (Harry Williams, Jr., mgr.): Week 20-25: Moonlight Maids.
ALBERT S. L. HEWES.

**TOLEDO, O.**—Arcade: A bright bill week 12-18 included Homer B. Mason and co., Armstrong and Holly, Ziska and King, Charles F. Semon, Bryant and Saville, Jundt and Ivora, Morrisy and Rich.——Scribner's Morning Glories in The Devil's Daughter was the Empire bill for the week. The production was more elaborate than usual. Clarence Wilbur and Constance Windom are prominent.
C. M. EDSON.

**TORONTO, CAN.**—Shea's (M. Shea, mgr.): Thurston the Illusionist is the headliner for a well balanced bill. The De Koo Trio give a good gymnastic turn. Lew Hawkins, Kinksley and Lewis, Melville and Stetson, Steely, Doty and Coe, Klein and Clifton, and Ferrel Brothers complete the bill. Mary Norman 20.——Star (F. W. Stair, mgr.): Rose Hill English Folly co. drew and satisfied large crowds.
STANLEY McKEOWN BROWN.

**CLEVELAND, O.**—Keith's Prospect (L. M. Eirick, mgr.): Peter Daily and his Lulu Girls head the following bill 20-25: Empire City Quartette, Melville and Stetson, Keno, Welch and Montrose, Trovallo, Lew Hawkins, Green and Werner, and Hill and Whitaker.——The Morning Glories are at the Star 20-25.
WILLIAM CRASTON.

**BALTIMORE, MD.**—At the Maryland this week are Four Mortons, Ryan and Richfield, Fred Niblo, Mlle. Lloyd's wolf-hounds, La Vine-Cimaron Trio, Dixson and Holmes, and Hathaway and Walton.——The Brigadiers are at the Monumental. Edmund Hayes is featured. Trocadero Burlesquers 27.
HAROLD RUTLEDGE.

**BUFFALO, N. Y.**—Shea's week 13 offered Mary Norman, Felix and Barry, Lewis McCurd and co., Raymond and Caverly, Mills and Morris, Luigi del Oro, Nessen and Nessen, Herzog's horses.——Weber's Parisian Widows was the attraction at the Lafayette week 13.
P. T. O'CONNOR.

**FALL RIVER, MASS.**—Casto (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): The bill week 13-18 was one of merit and was headed by Sydney Deane and co. in Christmas on Blackwell's Island. Katherine Nugent made her local debut and got a hearty reception. She is a native of Fall River. Others were Marlow, Plunket and co., Rice and Elmer, West and Williams, Dudley and Chesylin, and Mr. and Mrs. Rolfe. Attendance good. Week 20-25: Jewell's Manikins, Brooks Brothers, Kennedy and Quatrelli, Rose Jeannette, Addison Hoyt, Crouch and Richards, Herbert B. Chesley and co., Majestic Trio.——Bijou (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): Bill 13-18 was fine and included Professor Rugg with liquid air, Gracie Emmett and co., Mitchell and Marron, Lavelle and Grant, Browning, Welp and co., Burke's dogs, and Ila Grannon. Attendance good. Week 20-25: Papinta, Gardner and Vincent, Philbrook and Reynolds, Tom Almond, Ziska and King, Madge Fox, Le Roy and Woodford.

**LAWRENCE, MASS.**—Colonial (Weber and Rush, mgrs.; Barry O'Connell, res. mgr.): Week 13-18: J. K. Emmett and co., Marcus and Gartelle, Hinton Children (local), John Le Clair (an exceptionally good juggler), Johnson and Wells, Richards, Jacobs and Van Tyle, and Finlay and Burke. Good business.——Casto (Al. Haynes, mgr.; Thomas J. Cash, res. mgr.): Wright Huntington and co., Greve and Green, Edward Armstrong, Globe Comedy Four, Wilson, Orletta and Taylor, Lorraine and Gandy, Lewis and Delmore, and Flood Brothers. Fine bill; large houses.

**PEORIA, ILL.**—Main Street (E. P. Churchill, mgr.): Week 12-19: Carl Charles, McCune and Grant, Helen Ogden, Marshall and Lorraine, the La Moines, Walter E. Yant. Large houses.——Weast (C. F. Bartson, prop.): Week 13-20: Fay and Caley, Bennett Sisters, George and Georgia, Howard and Clyde, Barrington. Good business.——Jacobs' (A. F. Jacobs, prop.): Good, especially pictures. Attendance usual.——Item: Peoria is to have a new vaudeville house in the south end of the city, to be run by Matt Sheehan, which will open soon.

**ROCHESTER, N. Y.**—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Large audiences week 13-18. Charmion headed the bill. Others were Fanny Rice, W. H. Murphy and Blanche Nichols, Rice and Cady, Callahan and Mack, the Brittons, and the Melani Trio. Week 20-25: Imperial Japanese Guards, Rawson and June, James J. Morton, and Midgley and Carlisle.——Corinthian (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): The Merry Maidens to first-class business 13-18. Parisian Widows 20-25.

**BUTTE, MONT.**—Family Theatre (Charles E. Alson, mgr.): Ascott, Eddie and co., Ashton Trio, O'Dell and Hart, Rizal and Fatima, May Lovington, Paul La Croix, William Woolfall.——Grand Opera House (Dick P. Sutton, mgr.): Parsifal scenes on the screen with lecture by Ernest L. Barbour, C. O. Francis Bower, Deagon Trio, Little Olga, Ben Mohamed's Arabs.——Arcade (Charles McKenzie, mgr.): J. H. Maxwell, Chinquilla and Ed Newell, Cora Morris, Professor Snow.

**HOBOKEN, N. J.**—Empire (A. M. Bruggemann, prop.): Week 13-19 being the one hundredth week of vaudeville, an unusually good bill was presented and souvenirs were given. Charles Bradshaw and co., Eight Vassar Girls, Parker's dogs, Amoros and Mlle. Charlotte, Pierce and Maizee, and Maddox and Prouty all pleased. Week 20-26: The Magic Kettle, Basque Quartette, Sully Family, the Sa-Vans, Hughes and Golden, and L. Walter.

**DOVER, N. H.**—Bijou (Charles Fredericks, mgr.): This house, which was formerly a church, was opened as a vaudeville house 6. The necessary alterations are not completed and the opening was a little premature, but the management feel encouraged by the patronage, and with good bills there is no doubt of the success of the enterprise. The bill week 6-11 included the Tills, Lombard Brothers, Majune, Mackey and Clark, and Professor Frederick.

**LONDON, CAN.**—London Vaudeville Theatre (C. W. Bennett, mgr.): Clifford and Orth, Helman Brothers, Hallen and Hayes, Keit and Rusik, May Neilson, Jeanre and Ellsworth, and Three Carrolls 13-18, and are drawing fair business. Week 20-25: Ermi and Tyler, Colborne and Voight, Geddon Brothers, Williams and Melburn, the Great Marinellas, Bicycle Bill, and new pictures.

**NEW BEDFORD, MASS.**—Hathaway's (Theodore B. Baylies, mgr.): Week 13-18: Papinta, Oleson Brothers, Reed and Shaw, Brandow and Wiley, Hardie Langdon, Gardner and Madden, William Hilton. Phenomenal business. Week 20-25: Finlay and Burke, Mike Braham's dog, J. K. Emmet and Anna Mortland, Harry Lamarr, Johnson and Wells, Scott Brothers, Lillian Ashley.

**TRENTON, N. J.**—Trent Theatre (Edward Renton, mgr.): Large audiences were pleased week of 13 with Lawrence and Harrington, Stuart, the Male Patti: Francisca Redding and co., J. Aldrich Libby and Katherine Trayer, Walton Brothers, John Zimmer, and Mildred Hanson. Week 20: Belleclaire Brothers, Walter Daniels, Adonis Trio, Hickey and Nelson, Naida, Archer's Filipino Girls, Eckert and Berg.

**PORTLAND, ME.**—Portland Theatre (James E. Moore, mgr.): An excellent co. week 13 to capacity, including Hacker and Lester Trio, R. J. Jose, Mr. and Mrs. Esmonde, Mlle Martha, Four Shannons, Keno, Walsh and Melrose, Bissett and Scott. Week 20: Madame Hermann, the Avon Comedy Four, the Edgertons, Rae and Brosche, Edwin Micauber, Roatino and Stevens.

**DES MOINES, IA.**—At the Bijou crowded houses are the rule week 13-18. The announcements are: Campbell, Dillon and Campbell, Maxin and Mexin, Russell and Locke, the Randolphs, Herbert and Willing, Arthur Watson. Week 20: Three Musical Keltons, Brumagh and Clark, Kennedy and James, Elinore Butler, Miller and Kreoko.

**AURORA, ILL.**—Bijou (J. C. and M. Morris, owners): Mr. Morris reports business on the gain. Week 6-12: Millie Morris, Bowman, Harris and Harris, Madame Serpe, and Sid Winters pleased. Week 13-18: Millie Morris, Foster and Henderson, Hilton Griswold, Charles and Tillie Selles.——Item: Mr. Morris will open another vaudeville theatre at Elgin 20.

**MONTREAL, CAN.**—Francais Music Hall (Sparrow Amusement Co., mgrs.): The Mormon Queens opened 13 to good business. The two burlesques, Life in the Wild West and Mixing Things Up, are amusing, though the latter is somewhat vulgar. Pat White, Grace de Vere, the Bakers, West and Hillside, and Boyce and Black fill out a good bill. The Kentucky Belles 20-25.

**PORTLAND, ORE.**—Star: Mlle. Ziska, York Trio, Mack and Elliot, Howell and Emerson, Daisy Vernon.——Baker: Leonard, Holmes and Dean, Great Noel, Zorraotta, Holmes and Holmes, Weaver and Jones, Baby Manderville, J. W. Barton, J. W. Wood.——Grand: Danny Mann and Lola Haines, the Sidonias, Hyde and Heath, Alf Bonner, Clem McGee, Boyle and Lewis, Wingate.

**WINNIPEG, MAN.**—Dominion (M. Kyle, mgr.): Jane Courthope and co. presented A Fisherman's Luck 6-11 to delighted houses. Weston and Raymond, Bissonette and Newman, B. F. Forbes, Sybil Dench, and the Middletons also pleased. Big business.——Unique (Nash and Burrows, mgrs.): El Saito, the Holdsworths, Marguerite Newton, Revere Dekota, and J. V. Mitchell pleased large houses.

**LANCASTER, PA.**—Family Theatre (Edward Mozart, mgr.): Large and well pleased audiences ruled 13-18. Bill: Emerson and Omega, Trask and Gladden, Lew Welch, the Healys, Rena Arnold, and Thomas R. Miller. For 20-25: Haight and Dean, the Helstons, the Pelots, F. Allen Coogan, Bancroft, and Thomas R. Miller.

**QUINCY, ILL.**—Bijou (Patrick and McConnell, mgrs.): Week 6-12 the most successful this popular playhouse has had; bill exceptionally strong, delighted large and enthusiastic audiences. Bill included Kinzo, Brothers De Van, Dacey and Chase, Hibbard and Lewis, and Corine.

**LOUISVILLE, KY.**—Hopkins week 12-17: A. O. Duncan, Knight Brothers and Sawtelle, George Austin, Sabel Johnson, Caprice, Sam Elton, and Sherman and De Forrest. Business large.——At the Buckingham Robie's Knickerbockers did excellent business. Australians 19.

**OTTUMWA, IA.**—Market Street Vaudeville Theatre (B. Christy, mgr.): The opening of this house 6 drew a good crowd; fair business for the rest of the week. La Motte and Nero, J. J. Dashington, Goforth and Doyle, a farce by the co., and the kinetoscope made up the bill.

**WATERBURY, CONN.**—Jacques (Jean Jacques, mgr.): Holcombe, Curtis and Webb, Dawson and Whitfield, Clark and Florette, Gardner and Vincent, Hughes and Hazleton, Wills and Hassan, and Michael Braham and dog are attracting well pleased audiences 13-18.

**BRIDGEPORT, CONN.**—Poli's (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): Well received acts 13-18 are the Ten Ichis, Emmet De Voy and co., Don and Thompson, Gillihan and Murray, Brown, Harris and Brown, MacDonald and Huntington, and Three Westons. Eight Vassar Girls 20.

**LOWELL, MASS.**—Casto (Al. Haynes, mgr.; Frank G. Mack, local mgr.): Week 13, good bill, large houses: McWatters, Tyson and co., Charles McDonald, Lulu Holmes, Quigg, White and Nickerson, Cal Stewart, Mathews and Haverley, Tanner and Gilbert, Everett Four.

**SCHENECTADY, N. Y.**—Mohawk (Weber and Rush, mgrs.): People were turned away 6-11. The excellent cast included Charmion, Roberts, Hayes and Roberts, Louise Dresser, Jack Norworth, Misses Carmen, Zimmer, and the Imperial Japanese Guards. Another good bill opened 13 with big prospects.

**AKRON, O.**—Unique (Achille Phillion, mgr.): Taylor and Fairman, Chris Clinton, Musical Goolmans, Adelina Bellone, Martinetti Brothers 13-18, pleasing fair business. Woodfords' animals, Vernello and co., the Great Richards, Nat E. Solomon 20-25.

**RACINE, WIS.**—Bijou (W. C. Tiede, mgr.): Large business continues, and is well merited. Bill 6-12: Three Rays, Charles and Minnie Burroughs, Reid Miller, Master Slater, Babe Mack, the La Kalos, Delmore and Darrell, Miss La Favre.

**PAWTUCKET, R. I.**—New Theatre (J. W. Capron, mgr.): Week 13: William Coogan, Amy Allen, McCloud and Mellville, Marsh and Moriarty, Harry Munroe, Charles Patchen, Marion Clifton, Rosaline McHale, and Gracie Howard. Good bill.

**WILMINGTON, DEL.**—Garrick (William L. Dockstader, mgr.): Mlle. Ella Bradna, Richard Barry and Virginia Johnson, Bmmm, Bmmm, Brr Gracy and Burnett, Lavine-Cimaron Trio and the Bennetts 13-18 to good houses.

**SCRANTON, PA.**—Star (Alf. G. Herrington, mgr.): London Belles 9-11; excellent business; good performance. Trocaderos 13-15; usual crowds; pleased. Transatlantics 16-18.

**NORTH ADAMS, MASS.**—Richmond (William P. Meade, mgr.): Week 13-18: Great Barn Dance, McIntyre and Rice, Gavin and Platt, James B. Donovan, Bertha Allison, and Mr. and Mrs. Sam King.

**READING, PA.**—Bijou (Updegraff and Brownell, mgrs.): Trans-Atlantic Extravaganza co. 13-15; good performance to large houses.


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Oct. 16th, Orpheum, St. Joseph, Mo.
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Oct. 30th, Orpheum, Minneapolis, Minn.
Nov. 7th, Orpheum, Denver, Col.
Nov. 20th, Orpheum, San Francisco, Cal.
Nov. 27th Orpheum, San Francisco, Cal.
Dec. 5th, Orpheum, Los Angeles, Cal.
Dec. 12th, Orpheum, Los Angeles, Cal.
Dec. 26th, Orpheum, Kansas City, Mo.
Jan. 2d, Orpheum, New Orleans, La.
Jan. 30th, Poli's, Bridgeport, Conn.
Feb. 6th, Poli's, Hartford, Conn.
Feb. 13th, Poli's, New Haven, Conn.
Feb. 20th, Pastor's, New York City.
Feb. 27th, Hurtig & Seamon's, New York.
Mar. 6th, Amphion, Brooklyn.
Mar. 20th, Olympic, Chicago, Ill.
Mar 27th, Haymarket, Chicago, Ill.
April 3rd, Columbia, St. Louis, Mo.
April 10th, Chicago O. H., Chicago, Ill.
April 17th, G. O. H., Indianapolis, Ind.
April 24th, Columbia, Cincinnati, Ohio.
May 1st, Hopkin's Louisville, Ky
May 8th, Hopkin's, Memphis, Tenn.

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"Elsie Janis is the 'star' at the Music Hall this week. And 'star' is no misnomer. She is easily the best attraction on the bill. She was recalled twelve times"—*Boston Herald*, Feb 7, 1905.

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The new march ballad, "I Never Knew," is finding favor with Marie Bartlett, Rita Redmond, and Effie Brooklyn. They report it a big applause winner, and one that will bring the name of Austin Walsh to the front as a ballad writer. The Golden Music Company are the publishers.

At a musicale given at the Waldorf-Astoria last Saturday Fred J. Hamill sang "When You're Away." He considers this song one of the best in his repertoire.

David E. Harlan, Denver representative of the Feist Music House, of New York, was married to Jeanette Rosenberg at the Savoy Hotel, this city, on Tuesday, Feb. 14. Mr. and Mrs. Harlan left immediately for the West and will visit all of the principal Western cities, reaching Denver early in March.

Eddie and Edith Bowers, who are doing a double specialty in Alone in the World, write that the hit of their act is the dainty little serenade number, "Honey, I'm Waiting," which never fails to bring them before the curtain again and again.

Rudolph Aronson's spirited "Our President" march, written for and dedicated to President Roosevelt, has been chosen as the opening number on the programme at the coming inaugural ball, at the Pension Building, Washington, on March 4. This ball promises to be the most magnificent that ever marked the inauguration of an American President.

Joseph W. Stern and Company were amply represented in the musical numbers introduced in The Athletic Girl production at the opening of Thompson and Dundy's Colonial Music Hall, New York city, on Feb. 8. They are the publishers of the two most popular favorites of the evening, "I Guess I'm Getting Seasick," and "There's Only One Little Old New York." The music of both numbers was composed especially for the production by Jean Schwartz and the lyrics are by George V. Hobart. Both songs give promise of being big sellers.

The following well-known singers are now featuring "It Makes Me Think of Home, Sweet Home": Four Mortons, Miss Corrinne, Al. Behman, Annie Hart, Cheridah Simpson, Mrs. Mark Murphy, Lydia Berry, Della Donald, Allan May, and Madame Slapoffski.

The Gillette Sisters, who present a clever blackface singing and dancing act, were one of the features at the American Theatre Sunday night concert, Jan. 29. They were recalled by the audience six times after rendering a coon song published by Joseph W. Stern and Company, entitled "Shame on You." A unique feature of the act was Harry Israel's accompaniment in "ragged rag-time" on a piano placed on the stage for the purpose.

Ross and Kelly, the well-known illustrated song artists, made a favorable impression at the Lexington Opera House with the songs, "Her Boy in Blue," "Does This Train Go to Heaven?" and "Foolin' You." The last song was used with moving pictures of a comic nature, which simply brought down the house.

Little Miss Mitchell, of the Mitchells, now on the Keith Circuit, is using Evans and Shield's pastoral ballad, "You're the Sweetest Flower That Grows in Tennessee."

Dorothy Evans, one of the leading vocalists in Utica, N. Y., was a feature at the Orpheum Theatre in that city during the week of Jan. 30. She sang a new ballad success by Arthur J. Lamb and S. R. Henry, entitled "When the Harvest Moon is Shining on the River," with success.

"Just for My Sweetheart's Sake" and "My Little Indian Maid," two high-class ballads, are much in demand by the best ballad singers of the country. These numbers have exceptionally beautiful melodies.

Ed S. Brill's publications, including "Ma Lady Moon," "The Heroes That Wear the Blue," "The More I See of Other Girls the Better I Like You," and "Miss Katy Did," are all scoring, and are in the hands of clever singers.

Carlisle and Perry are using "Good-bye, Sis," and "What the Brass Band Played."

Fred J. Hamill is now located at 41 West Twenty-eighth Street, and is responsible for "What's the Matter with the Mail?" a unique coon song which promises to be a quick winner. The song tells a good story and the melody is the kind that clings.

One of the most popular medley waltzes now on the market is being feature by our leading orchestras. It is called "My Own Sweet Madeline," and introduces "Sailing, Sailing," an exceptionally pretty waltz song, now quite the rage among vaudeville artists. These songs are published by the Theatrical Music Supply Company.

Among the topliners using F. B. Haviland's two late songs, "What the Brass Band Played" and "Longing for You," are Elizabeth Miller, Mills and Morris, Barry and Wilson, Byron and Foster, and Dudley and Cheslyn.

One of the distinctive features of A Desperate Chance is the rendition of "Honey, I'm Waiting," by Little Baby Abbott, which never fails to reach the hearts of her auditors at the very outset. "Honey, I'm Waiting," is published by Leo Feist.

Rosa Lee Taylor, the sweet voiced vocalist, is singing Alfred Solman's tuneful waltz song, "Turn Those Eyes Away." Her rendition of the song was rewarded by numerous encores at Keith's Union Square Theatre, and she is repeating her success at all the other houses on the Keith Circuit.

Gorman and West scored at Hyde and Behman's, Brooklyn, last week with their little sketch. The clever singing of "Has Your Mother Any More Like You?" and "Honey, I'm Waiting," added not a little to the effectiveness.

## MATTERS OF FACT.

James H. Alliger, well known as having been a long time connected with Augustin Daly, Frank Chanfrau, Oliver Byron, Edward Harrigan, and other prominent actors and managers, has been engaged as one of the dramatic instructors for the Alivene School of Stage Arts, Grand Opera House, New York city.

Franklin Ritchie opened successfully in The Pit at the Walnut Street Theatre, in Philadelphia, and has made a hit as Sheldon Courthell.

John Griffith's tour of the South in Macbeth has been very successful. He will continue under the management of John M. Hickey next season and will devote himself exclusively to a pretentious production of Richard the Third, for which sensational printing equipment is now being prepared. Mr. Griffith's tour for next season is already fairly well booked.

The Bob and Eva McGinley Comedy company were compelled to cancel their dates for the first two weeks of February, as her physician advised Eva McGinley to rest because of a severe cold. They resumed at Iona, Minn.

Millard Hexter, of the Russell Brothers' company, was called upon a week ago last Sunday in St. Louis, at a few hours' notice, to play the part of Grandpa Pratt in The Female Detectives. He gave a remarkably smooth performance and was intrusted with the part for the balance of the engagement there.

Florence Hamilton, who has been starring this season with the Thurber and Nasher company, will be seen with a company of her own next season. The tour will by managed by Cahn and Grant, over whose circuit Miss Hamilton has made quite a success in the past seven years. She scored a hit at the Savoy Theatre in Atlantic City.

A special meeting of the Actors' Society of America has been called for Sunday, March 26, for the purpose of reporting the plans of the Building Fund Committee, projected benefits, and other plans of the society.

Florence Davis, who recently opened her season in the romantic comedy, The Player Maid, written by Louise Malloy, of the "Baltimore American," has apparently secured one of the successes of the present season. While The Player Maid was not especially written for Miss Davis, it fits her personality perfectly. Miss Davis is starring under the management of Mrs. H. C. De Mille, who also has under her management Lord Chumley, Mr. Sothern's success, with Cecil De Mille in the title-role. Lord Chumley opens in Middletown, Conn., Feb. 21, and will make a tour in the more prominent cities of New York State and Canada.

Lew Dockstader and his big minstrels organization have toured the extreme West and South, and it is very gratifying to the management to reflect on the universal praise bestowed by the critics on the programme at every point. The Western tour included eleven performances to record breaking receipts at Denver, where the orchestra was on the stage during the entire engagement. All of Texas was done in seven nights, to capacity returns, and necessitating five special trains to make the dates. Shreveport, Hot Springs, and Memphis marked banner houses, and the New Orleans week broke all minstrel records for big money returns. Notwithstanding the coldest spell known in the South for ten years, the business was capacity for the ten towns booked up to Norfolk. It will consume over $1,500 for railroading alone for the move from Norfolk to Boston, where the minstrels will have two weeks at the Tremont Theatre.

Albert Bare, of the Four-Arts Amusement company, announces a ball by architects, painters, sculptors and theatrical artists at Madison Square Garden on the night of March 16.


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The Chas. K. Harris Herald
Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.
VOL. I. NEW YORK, Feb. 25, 1905. No. 50

And Still They Come.

Every topliner in the profession who is using songs is now featuring the Harris publications, which include the following successful song hits of the season: "I'm Trying So Hard to Forget You," "Why Don't They Play With Me?" "Down in the Vale of Shenandoah," "Sweet Maid Divine," "It Makes Me Think of Home, Sweet Home," "Come, Take a Trip in My Airship," "I've Got My Fingers Crossed, You Can't Touch Me," and "I'm Going to Leave You." The following is a list of the singers now using the above songs: Mr. and Mrs. Swickard, Charles Huntley, George Foster, Harry Mayo, Ira Kessner, Charles Philips, Bessie Browning, the Gregsons, Barrington and Martell, Miss Pearce, Marie Hanlon, Harry Leonard, Little Josephine, May Trado, Miss Jacques, Annie Stone, Joe Smith, Charles King, George C. Thompson, Flo Beach, Vallie Eager, Miss Cluett James, Whalen and Denton, Bella Belmont, Miss Wentworth, Charles Dickson, Mr. Harlan, Madeline Burdett, Charles Jones, J. Alton, Miss Barker, Marie Bartlett, Louisa Tague, Mazie Kamoshi, Helen Frien, George Donaldson, Marie Williams, Flo Jeannette, Miss L. Cooley, Charles McDonald, Miss Carus, Mrs. William Colby, Flore Sisters, Miss Hanlon, Mrs. Adder, the Farleys, Roys and Roberts, Toreador Trio, Annie Marone, McDonald and Huntington, Valentine and Rayner, the Castons, Dolly Webb, Little Miss Mitchell, Miss Davies, R. Brower, George Diamond, George Jenkins, Claude Thardo, Tom Gillen, Phyllis Gilmore, Miss Johnson, Margie Alexander, Nat Brown, Lynotte Sisters, Miss Dreher, Miss Richards, Carl Stumpf, Harry Edwards, Fred Rose, Florence Turned, May Bell Marks, Gertrude Morton, Miss Whitehouse, Frank Ralston, Major Doyle, Eloise, Mortimer, Mr. Wise.

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"LINDY" | "LONELY" | "SHAME ON YOU" | "FALL IN LINE"
"I WANT TO BE A SOLDIER" | "YOU'RE JUST A BIT OF SUGAR CANE"
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Sadie, My Dusky Lady
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In answering these advertisements please mention THE MIRROR.

# CORRESPONDENCE

(Continued from page 7.)

Beeson, mgr.): Ragged Hero 9; co. and business fair. Liberty Belles 10; large audience; co. good. Eben Holden 13 pleased fair house. Ninety and Nine 17. Little Homestead 18. Thomas Q. Seabrooke in Billionaire 23. 'Way Down East 25. Eva Tanguay in Sambo (in) 27. For Fair Virginia March 1. Peggy from Paris 4. Quincy Adams Sawyer 6. Her Only Sin 8. Fortune Teller 10. Human Hearts 11. At Old Cross Roads 14. Wizard of Oz 15.——GRAND OPERA HOUSE (Harry Beeson, lessee and mgr.): Fads and Follies Burlesquers 19; fair house; co. worst ever. Stetson's U. T. C. 15 pleased good house. Bunch of Keys 18. Broadway Burlesquers 24. Emery Stock co. 27-March 4. Sam T. Jack's Burlesquers 7.

**SCRANTON.**—LYCEUM THEATRE (A. J. Duffy, mgr.): Piff, Paff, Pouf 8; S. R. O.; excellent performance. Primrose's Minstrels 10; fair business; mediocre co.; gorgeous scenery. Country Girl 11; good business; fair co. Sothern and Marlowe 16. Education of Mr. Pipp (Press Club benefit) 18. Eden Holden 20. Ada Rehan 21. Under Southern Skies 22. Henry Miller 24. Lulu Glaser 25.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Hearts Adrift 9-11; big business; pleased. McFadden's Flats 13-15; excellent business; fair co. Village Parson 16-18. Lilliputians 20-22. When Women Love 23-25.——COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Mortimer Snow Stock co. in Romeo and Juliet 13-18; first-class performance; big business. Monte Cristo 20-25.

**POTTSVILLE.**—ACADEMY OF MUSIC (Charles Haussman, mgr.): Hooligan's Troubles 11 canceled last minute account of sickness in co. Mamie Fleming co. 13-15 (except 14); good business; satisfactory performances. Plays: Captain's Mate, Yankee Boss, Peculiar Predicaments, Battle for Love, and Resurrection. Pit 14; splendid performance; good house; account late arrival play started 9.45 and ended at 12.40; the record. Under Southern Skies 20. Mummy and Humming Bird 22. Lulu Glaser 23. Dora Thorne 25.——ITEMS: Elks have purchased large residence, and will turn it into one of finest club houses in State.—New trolley road will be opened here in Spring and enlarge drawing field for Academy.

**LANCASTER.**—FULTON OPERA HOUSE (C. A. Yeeker, mgr.): David Higgins and good co. in His Last Dollar 9 pleased fair houses. Piff, Paff, Pouf 10; S. R. O.; excellent performance; greatly pleased. Grace George in Abigail pleased good houses 11. Eleanor Robson in Merely Mary Ann 14 attracted large audience, and proved one of most delightful performances of season. Wedded, but No Wife 15; satisfaction; fair houses. Wilton Lackaye in Pit 16. Wizard of Oz 18. Ezra Kendall 20. Typewriter Girl 22. Lulu Glaser 23. Wife in Name Only 24. May Yohe co. 25. Aubrey Stock co. 27-March 4 (except 3). Babes in Toyland 3.

**JOHNSTOWN.**—CAMBRIA THEATRE (H. W. Scherer, mgr.): Aubrey Stock co. closed 6-11 with Adrift in World, Driven from Home, Lost in New York, Spy at Port Arthur to good business; good performances. Tenderfoot filled two houses 10 and gave excellent satisfaction. Liberty Belles 13 pleased good houses. Robert Downing 14 in varied programme; good satisfaction and houses. Minister's Sweethearts 15. 'Way Down East 18. Wilton Lackaye in Pit 21. Denver Express 22. Struggle for Gold 23. Seabrooke in Billionaire 24. Hot Old Time 25. Hart and De Mar in Mama's Papa 28.

**WILKES-BARRE.**—THE NESBITT (Harry Brown, mgr.): Country Girl 10; poor co. and performance; big business. Primrose's Minstrels 11 pleased capacity. Liberty Belles 17. Ada Rehan in Taming of Shrew 22. Lulu Glaser 24. Under Southern Skies 25.——GRAND OPERA HOUSE (Harry Brown, mgr.): Midnight Marriage 9-11; fair co.; big business. Village Parson 13-15; good co. and performances; business good. McFadden's Flats 16-18. When Women Love 20-22. Royal Lilliputians 23-25. Desperate Chance 27-29. Fast Life in New York March 2-4.

**CONNELLSVILLE.**—COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): My Wife's Family 9; good performance and business. Stetson's U. T. C. 10; good business; pleasing performance. Liberty Belles 11; splendid performance; packed house. To Die at Dawn 14; good performance; fair business. Little Homestead 18. 'Way Down East 22.——GAYETY THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Fads and Follies Burlesquers 13; good house; poor performance. Bunch of Keys 16. Sun's Minstrels 20.

**CLEARFIELD.**—NEW OPERA HOUSE (T. E. Clark, mgr.): Nellie McHenry in M'liss 9; good co.; fair business. Real Widow Brown 11; good co. and business. Dr. Bristol 13; good business; satisfaction. Fatal Wedding 15 canceled. For Fair Virginia 16 canceled. Verna May co. 20-22. Under Southern Skies 23. Bunch of Keys 27 canceled. Mama's Papa March 2. Miss Bob White 4. Wizard of Oz 10. Mendelssohn Concert co. 11. Mary Emerson 18. Quincy Adams Sawyer 21. Sam T. Jack's Burlesquers 22. Village Postmaster 31.

**CHARLEROI.**—COYLE THEATRE (Robert S. Coyle, mgr.): Howe's Pictures 9; light business; pictures good. My Wife's Family 11; full house; co. fair. Robert Downing 18. Sun's Minstrels 21 canceled. 'Way Down East 23. Sam T. Jack's Burlesquers 28. Denver Express March 2. Quincy Adams Sawyer 4. Human Hearts 7. Last Rose of Summer 21. Lady Audley's Secret 25.——ITEM: Mozart Choral Society, a local organization, will give their first concert, Daniel, in the school hall 15.

**EASTON.**—ABLE OPERA HOUSE (William K. Detweller, mgr.): Grace George in Abigail 9; second production; large audience; excellent vehicle for Miss George; supporting co. very good. Holy City 10 entertained medium business. Why Girls Leave Home 11 pleased usual Saturday crowd. Kirk Brown co. 13, 14 drew large audiences. Plays: When King, Man Who Dared, Prince Otto, Cumberland '61; best repertoire co. in this city. Wizard of Oz 15; usual success to $1,180.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): David Higgins in His Last Dollar 11; two large, appreciative audiences. Aubrey Stock co. 13-18 opened in Driven from Home, Young Girl's Peril, Toll Gate Jim, Adrift in World, Moths of Society, Lost in New York, Spy of Port Arthur to large business. Liberty Belles 14; good business; poor performance. Lulu Glaser 21. Struggle for Gold 22. Billionaire 24. Al. Wilson March 2.

**WILLIAMSPORT.** — LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Nellie McHenry in M'liss 10; fair audience; pleased. Dora Thorne 11 did not seem to interest audiences, which were not large. Denver Express 13; small audiences; did not deserve better. Grace George 14; good and enthusiastic audience; several curtain calls; excellent co. Liberty Belles 16. Eben Holden 18. Lillian Hale Emery 20-25.

**SHARON.**—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, mgr.): Under Southern Skies 11; good house; excellent performance. Burke-McCann co. 13-18 (except 16) opened in Irish Nobleman, following with Soldier in Ranks, Cowboy Preacher, Arizona Jim, Two Orphans, Man in Overalls; excellent co. Eva Tanguay 16. Human Hearts 21. My Wife's Family 22. Shop Girl 24. Ragged Hero 25.

**FRANKFORD.**—EMPIRE THEATRE (William B. Allen, mgr.): Williams' Pictures and Vaudeville 11; good performance; house packed; matinee largest of season. Great Lafayette 13; fair business; poor performance; zero weather and short time for billing caused business to drop. Rogers Brothers 15-18. Wills Comedy co. 20-25.——ITEM: Lafayette cut greatest part of his act. Audience disappointed and much muttering went round.

**MEADVILLE.**—ACADEMY OF MUSIC (F. H. Norris, mgr.): James Kennedy Stock co. Jan. 30-4; very large houses. Plays last half: Temptations of Great City, O'Flynn from Mexico, Man Behind. Thou Shalt Not Kill canceled. Field's Minstrels 10 pleased crowded house. Uncle Josh Perkins 15; good business. Miss Bob White 20. Pittsburgh Orchestra 25. Factory Girl March 1. Royal Slave 8. Sun's Minstrels 10.

**PITTSTON.**—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Ada Rehan in Taming of Shrew 20. Belle of Saratoga 22. Holy City 23. Under Southern Skies 24. Henry Miller 25. Mummy and Humming Bird (return) March 1.——LYRIC THEATRE (H. J. Sinclair, res. mgr.): Denver Express 9; two performances; very good business. Mamie Fleming co. 20-25. Why Girls Leave Home March 4.

**CHESTER.**—GRAND OPERA HOUSE (Charles Hargreaves, mgr.): Kirk Brown co. 6-11; crowded houses; co. conceded to be best repertoire co visited here. Plays: David Garrick, Man Who Dared, Cumberland '61, In Heart of Russia, Wheat King, Under the Red Robe, Prince Otto, Monte Cristo, Mad Marriage, Christian, Two Orphans. Struggle for Gold 13; fair house. Dora Thorne 18.

**LEBANON.**—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Holy City 9; fair house; good co. Church-Cook Stock co. 13-18. Plays: Sergeant James, White Squadron, Land of Midnight Sun, Actors' Romance, East Lynne, Her Only Crime, Paul Kauvar, Midnight Alarm, Ride for Life; fair house; cold weather preventing.

**BRADFORD.**—NEW BRADFORD THEATRE: Field's Minstrels 9 pleasingly entertained S. R. O. Down by Sea 11; light attendance. Chester De Vonde 13-18; excellent co.; large business. Plays: Mysterious Jack Corson, Doomed, Beneath the Tiger's Claw, Last Days of Pompeii, Great Medica' Mystery, Scarlet Z, Old Willow Farm, My Wife's Family 20. Primrose's Minstrels 27.

**OIL CITY.**—VERBECK THEATRE (G. H. Verbeck, mgr.): James Kennedy Stock co. 9-11. Plays: True Irish Gentleman, Temptations of Great City, Sheridan Keene, Man Behind; record of house for repertoire co.; fine satisfaction. From Rags to Riches 13; almost empty house; poor performance. Josh Perkins 14; small business; fair attraction. Old Clothes Man 15. My Wife's Family 18. Factory Girl March 2.

**YORK.**—OPERA HOUSE (B. C. Pentz, mgr.): Wedded, but No Wife 14; good co.; light business. Wilton Lackaye in Pit 15; excellent co.; fair business. Wizard of Oz 16; very good co.; S. R. O. Mummy and Humming Bird 17. Real Widow Brown 18. Thurber-Nasher Stock co. 20-25. Ezra Kendall 28. Under Southern Skies March 2. Eva Tanguay 3. Human Hearts 4.

**WASHINGTON.**—LYRIC THEATRE (D. B. Forrest, mgr.): Bunch of Keys 11; strong co.; good business. Emma Bunting co. 13-18. Elsie Cresey 21. Heart of Texas 22. Little Homestead 23. Stetson's U. T. C. 24. Sun's Minstrels 25. Aristocratic Tramp 27. Quincy Adams Sawyer March 2. Denver Express 4. Ragged Hero 7. Her Only Sin 9. Lady Audley's Secret 11.

**MONONGAHELA.**—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): My Wife's Family 10; good performance and business. Howe's Pictures 11; good performance and houses. Waif of Sierras 13; good business and co. Heart of Texas 16. Stetson's U. T. C. 17. Sun's Minstrels 22. Minister's Sweethearts 24. To Die at Dawn 27. Sam T. Jack's Burlesquers 28.

**SUNBURY.**—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Dora Thorne 13; small audience; deserved better. Eben Holden 17. For Her Children's Sake 24. Thou Shalt Not Kill 27.——ITEM: Manager Packer has ordered plush maroon drop curtain to be hung in house, similar to the one used by Bertha Galland in Dorothy Vernon.

**MT. CARMEL.**—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Parish Priest 9; good performance; poor house. Sophie C. Bradford co. 13-15; good performances and business. Plays: Roanoke, Down on Farm, Other Man's Wife, Lady Audley's Secret 20. Mummy and Humming Bird 23. Mamie Fleming co. 24.

**NEW CASTLE.**—OPERA HOUSE (Jacob F. Genkinger, mgr.): Sin of Temptation 9; good performance; fair house. Game Keeper 10; good co. and house. Uncle Josh Perkins 11; pleasing performance; good house. Field's Minstrels 13; excellent performance; packed house. Why Girls Go Wrong 14; fair co.; poor business. Bennett-Moulton co. 20-25.

**READING.**—GRAND OPERA HOUSE Nathan Appell, mgr.): James Boys in Missouri 13-15; good performances; large houses.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Piff, Paff, Pouf 9. Watch on Rhine 10. Holy City 11. Wedded, but No Wife 13. E. H. Sothern and Julia Marlowe in Romeo and Juliet 15. Merely Mary Ann 16.

**LEWISTOWN.**—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): R. J. Erwood Stock co. 9-11. Plays: Black Vipers of London, Lighthouse Robbery, Side Tracked, Jesse James; fair performances; good business. Parish Priest 15; good co. and business; co. closed here and returned to New York owing to poor business.

**LATROBE.**—SHOWALTER'S NEW THEATRE (W. A. Showalter, mgr.): Ragged Hero 2; fair performance and business. Waif of Sierras 10; poor performance and business. Robert Downing 13 pleased fair audience. 'Way Down East 17. Little Homestead 21. For Fair Virginia 25. Minister's Sweethearts March 2.

**BUTLER.**—MAJESTIC THEATRE (George N. Burckhamter, mgr.): Bunch of Keys 13; fair house. My Wife's Family 14; excellent performance; good house. 'Way Down East 15; S. R. O. For Fair Virginia 17. Josh Perkins 18. Burke-McCann co. 20-25. The Pit 27.

**NORRISTOWN.**—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): Why Girls Leave Home 9; fair business. Confessions of a Wife 10; good business. Struggle for Gold 11 pleased fair house. Dora Thorne 15; good business. Gunner's Mate 20. Thou Shalt Not Kill 22.

**BEAVER FALLS.**—LYCEUM THEATRE (S. Hanauer, mgr.): Sin of Temptation 10; co. fair; business poor. Why Girls Go Wrong 11; co. and business fair. Field's Minstrels 14; turned large number away. Waif of Sierras 16. Old Clothes Man 18. James Kennedy Stock 20-25. Sun's Minstrels 28.

**PHILIPSBURG.**—PIERCE'S OPERA HOUSE (J. F. Driggs, mgr.): Real Widow Brown 13; small house; good performance. For Fair Virginia 14; poor house and performance. Denver Express 15; small house; poor performance. Struggle for Gold 21. Verna May Stock co. 23-25.

**TYRONE.**—ACADEMY OF MUSIC (G. C. Boecking, mgr.): Real Widow Brown 9; good co.; poor house. Parish Priest 14; excellent co.; very poor house. For Fair Virginia 15. Under Southern Skies 21.

**NORTH EAST.**—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): Vogel's Minstrels 9; good house; very bad weather; best of satisfaction. Heath's Peck's Bad Boy 13; very good house, considering 10 below zero. Down by Sea 20.

**MAUCH CHUNK.**—OPERA HOUSE (Robert Heberling, mgr.): Keene ((magician) 7 canceled. M'liss 15. Mummy and Humming Bird 27. Thou Shalt Not Kill March 10. Alonzo Hatch co. 13. Wife's Secret 20. 'Way Down East 23.

**KANE.**—TEMPLE THEATRE (H. W. Sweeley, mgr.): Mummy and Humming Bird 9 pleased representative audience. My Wife's Family 16. Fight for Million 18. Record Stock co. 20-25. Damon and Pythias 27. Keene 28.

**HAZLETON.**—GRAND OPERA HOUSE (Henry Walser, mgr.): Country Girl 9 pleased packed house. Village Parson proved satisfactory to fair audience 10. Holy City 17. Under Southern Skies 21. Liberty Belles 22. Mummy and Humming Bird 24.

**POTTSTOWN.**—GRAND OPERA HOUSE (S. Glasgow, lessee; J. W. Gamble, local mgr.): Watch on Rhine 11; big house; everybody pleased. Struggle for Gold 14; fair business; good co. Great Lafayette 16 delighted appreciative audience.

**CHAMBERSBURG.**—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Mummy and Humming Bird 15; good performance and business. Player Maid 17. Shadows of Guilt 24. Thoroughbred Tramp 28.

**WARREN.**—LIBRARY THEATRE (F. R. Scott, mgr.): Mummy and Humming Bird 8; good house; pleased. Burke-McCann co. 9-11; good business. Plays: Irish Nobleman, Two Orphans, Cowboy Preacher. Primrose's Minstrels 28.

**ROCHESTER.**—GRAND OPERA HOUSE (George Challis, lessee; William Gillman, res. mgr.): Corse Payton Stock co. 13-18 in Queena, Thelma, Great Safe Robbery; large audiences; pleasing performances. Broadway Burlesquers 20.

**MOUNT PLEASANT.**—GRAND OPERA HOUSE (J B. Coldsmith, mgr.): Stetson's U. T. C. 13; S. R. O. To Die at Dawn 15 pleased large house. Minister's Sweethearts 20.

**DANVILLE.**—OPERA HOUSE (F. C. Angle, mgr.): Devil's Lane 11; good performance and house. Joshua Simpkins 18. Liberty Belles 21. Sophie C. Bradford 23-25. Under Southern Skies 28.

**CORRY.**—ARMORY THEATRE (C. T. Trimble, mgr.): Old Clothes Man 14; poor house; excellent attraction; strong cast. My Wife's Family 17. Down by Sea 21. Eagles' Minstrels 23.

**MONESSEN.**—OPERA HOUSE (A. N. Shuster, mgr.): Romeo and Juliet 9; excellent performance; good co. and business. Bunch of Keys 15; good play; large audience; well pleased.

**ST. MARYS.**—TEMPLE THEATRE (John S. Spear, mgr.): For Fair Virginia 9; good co.; fair house. Thou Shalt Not Kill 11 canceled. My Wife's Family 15. Under Southern Skies 25. Keene 27.

**BELLEFONTE.**—GORMAN'S OPERA HOUSE (William Gorman, mgr.): Parish Priest 13; fine performance; full house. Liberty Belles 15; good performance; fair house.

**CARBONDALE.**—OPERA HOUSE (G. W. Lowder, mgr.): Bennett-Moulton co. 6-11 closed record breaking week. Chicago Stock co. 20-25 (except 23). Under Southern Skies 23. Typewriter Girl March 7.

**FRANKLIN.**—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): From Rags to Riches 9; good co.; poor business. Under Southern Skies 10; S. R. O.; one of most appreciative audiences of season.

**FREELAND.**—GRAND OPERA HOUSE (J. J. McMenniman, mgr.): Holy City 16; performance good; S. R. O. Under Southern Skies 27. Mummy and Humming Bird 28.

**DU BOIS.**—AVENUE THEATRE (A. P. Way, mgr.): For Fair Virginia 11 failed to please liberal patronage. Down by Sea 15; good performance; small audience. Denver Express 18.

**ASHLAND.**—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Liberty Bells 20. When Bell Tolls 22. Mummy and Humming Bird 24.

**WELLSBORO.**—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Down by Sea 8; good performance; fair house.

**MILTON.**—OPERA HOUSE (A. J. Blair, mgr.): Devil's Lane 14; good house; satisfaction. Struggle for Gold 21.

**LEWISBURG.**—OPERA HOUSE (H. Eyer Spyker, mgr.): Devil's Lane 13; fair business. Holy City 20. Thou Shalt Not Kill 28.

**WEST CHESTER.**—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Brockway Singers 9; large house. Dora Thorne 17. Thou Shalt Not Kill March 1.

**COLUMBIA.**—OPERA HOUSE (John B. Bissinger, mgr.): Sophie C. Bradford co. 8-10. Plays: Roanoke, Cape Cod Folks; medium business and performances.

**SOUTH BETHLEHEM.**—GRAND OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, bus.-mgr.): Confessions of a Wife 11; crowded house; pleased.

**RIDGWAY.**—OPERA HOUSE (Hyde and Powell, mgrs.): Mummy and Humming Bird 10; excellent co.; good business. Under Southern Skies 24.

## RHODE ISLAND.

**PAWTUCKET.**—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Golden Giant Mine 13-18; good business. Miss Kirwin as Bessie Fairfax, and Mr. Dailey as Jack Mason, made a big hit. Mr. McCullum as Bixby scored heavily; was the best piece of acting this season. Duggan as Duncan Le Moyne gave a good portrayal of character; rest of cast excellent. Planter's Wife 20-25.

**NEWPORT.**—OPERA HOUSE (Cahn and Cross, mgrs.): May Yohe Vaudeville 13 pleased fair houses. J. W. Carner in Rip Van Winkle 14; satisfaction; medium attendance. Ethel Barrymore 17. U. T. C. 18. Myrkle-Harder co. 20-25.

**WOONSOCKET.**—OPERA HOUSE (Josh E. Ogden, mgr.): Nance O'Neil in Jewess 10; good house; better pleased than with her former plays. J. J. Flynn Stock co. opened 13-18 to good houses. U. T. C. 24, 25. Katherine Rober co. 27-March 4.

**WESTERLY.**—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): May Yohe Vaudeville co. 14; pleasing performance; good business. Stetson's U. T. C. March 1.

**RIVERPOINT.**—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Ireland's Own Band 11; fair house; satisfaction. Stetson's U. T. C. 23.

## SOUTH CAROLINA.

**SPARTANBURG.**—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): Kersands' Minstrels 8; severe weather; only small audience; pleased. Edsall-Winthrope co. 9-11 in The Two Orphans, Brother Against Brother, Pearl of Plains; large audiences; fair performances. Dr. Jekyll and Mr. Hyde 15. Gorton's Minstrels 17. Charles Dickson in Simple Life 21.——ITEM: Davis-Driscall Repertoire co. organized here 6 and will open week's engagement at Union, S. C., 13-18. Joseph Hill, formerly property man of Greenewald's Theatre, will be in advance of co.

**SUMTER.**—ACADEMY OF MUSIC (Alec Ryttenberg, mgr.): Peruchi Gypsene co, Jan. 18-20. Plays: Midnight Marriage, Mountain Bandit, Humpty Dumpty Doodle; business good; performances pleased. Kersands' Minstrels 7; business good; performance fair. Elvyn Strong in Dr. Jekyll and Mr. Hyde 9; business poor; performance good. Weary Willie Walker 13. Charles Dickson in Simple Life 17. James Jeffries in Davy Crockett 20.

**FLORENCE.**—AUDITORIUM (W. J. Wilkins, mgr.): Charles Dickson in Simple Life 8; performance very good; fair house. Elwin Strong in Dr. Jekyll and Mr. Hyde 10; performance very good; fair house. Weary Willie Walker 14; performance fair; good house.

**CHARLESTON.**—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Charles Dickson in Simple Life 9 failed to attract. San Toy 14, 15; good business. Wizard of Oz 16. James J. Jeffries 18. Diplomacy 21.

**COLUMBIA.**—THEATRE (A. P. Brown, mgr.): Dockstader's Minstrels 9; capital performance; S. R. O. Mr. Strong in Dr. Jekyll and Mr. Hyde 13; good performance; small house; weather quite bad. San Toy 16. Wizard of Oz 17. Simple Life 18.

## TENNESSEE.

**NASHVILLE.**—THE VENDOME (W. A. Sheets, mgr.): Sleeping Beauty and Beast 6-11; well filled houses. Princess Chic 13, 14; good co.; fair houses Richard Mansfield 15. Roselle Knott in Cousin Kate 20. San Toy 21. William H. Crane 22. Chauncey Olcott in Terence 24, 25.——THE BIJOU (Allen Jenkins, mgr.): William Bramwell in Captain Barrington 6-11 delighted crowded houses. Olympia Opera co. in El Capitan and Telephone Girl 13-18 opened to well filled and pleased audiences. Flaming Arrow 20-25.

**MEMPHIS.**—LYCEUM THEATRE (Frank Gray, lessee and mgr.): Sleeping Beauty and Beast 13-18 enjoyed very prosperous run. Chinese Honeymoon 20.——GRAND OPERA HOUSE (A. B. Morrison, mgr.): Most artistic production of season by Hopkins' Stock co. was Children of Ghetto 13-18; splendid crowds witnesed each performance. Cowboy and Lady 20-25.——BIJOU (Benjamin M. Stainback, mgr.): Flaming Arrow 13-18; fine business. Olympia Opera co. (return) 20-25.

**CHATTANOOGA.**—NEW OPERA HOUSE (Paul R. Albert, mgr.): Winsome Winnie 8; good house; very good performance. Friend of Family 9; business and performance good. Marriage of Kitty 10 delighted small house. Kersands' Minstrels 13; fair house; poor performance. Princess Chic 15. San Toy 22. Charles Dixon 23. Chauncey Olcott 27.

**JACKSON.**—MARLOWE THEATRE (Woerner and Tuchfeld, mgrs.): Friend of Family 7; fair performance; poor house. Other People's Money 10; poor performance and house. Flaming Arrow 11; matinee large business; night small attendance. Arizona 15. Irish Pawnbrokers 16. Sandy Bottom 20. Chinese Honeymoon 21. Cousin Kate 22.

**KNOXVILLE.**—STAUB'S THEATRE (Fritz Staub, prop.): Marriage of Kitty 9; decidedly pleasing; nice audience. Friend of Family 10; good performance and business. Mabel Paige co. 13-15 opened with Little Stowaway to big house. Princess Chic 16. Billionaire 17.

## TEXAS.

**SAN ANTONIO.**—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Elizabeth Kennedy in Magda 5, 6; excellent; small attendance; inclement weather. Sergeant Kitty 7, 8; exceptionally pretty music; rather light attendance. Chinese Honeymoon 9; good business; co. weak. Chauncey Olcott in Terence 10, 11; first appearance here; fine impression; average attendance. That Little Swede 12. Creston Clarke 13. Girl from Kay's 14. 15. Savage's English Grand Opera co. 16, 17. Nankeville's Minstrels 18, 19. Grace Van Studdiford in Red Feather 20, 21. Madame Melba 22. Two Orphans 24, 25. Marriage of Kitty 26. Trip to Egypt 27.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Slater's Madison Square co. 4-11 in Three of a Kind, Gates of Justice; light attendance; continues fair.

**TEXARKANA.**—GRAND OPERA HOUSE (Ehrlich Brothers owners and mgrs.): Side Tracked and Sign of Four 6; Sign of Four too good to travel with such a co. as Side Tracked. Sandy Bottom 7; poor performance and house. Frederick Warde and Kathryn Kidder in Salammbo 10; poor play for such talent; failed to please crowded house. Bessie Toone in Iris 13 canceled. Chicago Tramp 14. Chinese Honeymoon 16. Elizabeth Kennedy 17. John Griffith 20. Down on the Farm 22. Girl from Kay's 23. Arizona 24. Roselle Knott 28.

**DALLAS.**—THEATRE (George Anzy, mgr.): That Little Swede 6; poor business; play good. Winter's Tale by Warde and Kidder co. (return) 7; exceptionally fine business, considering beastly weather. Savage's English Grand Opera co. put on Lohengrin 8, Il Trovatore and Carmen 9; packed houses; New York rates; management and listeners both pleased, being first attempt at English grand opera at advanced prices. Nankeville's Minstrels 10, 11; paying business. Elizabeth Kennedy 13. Chinese Honeymoon 15. Creston Clarke 16. Chauncey Olcott 17, 18.

**HOUSTON.**—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Chinese Honeymoon 7; fair house; good co. Chauncey Olcott in Terence 8, 9; excellent co.; business satisfactory; Olcott's first apearance here; splendid impression. Creston Clarke in Monsieur Beaucaire 10; small house; weather wretched. Sergeant Kitty 11; fair business. Girl from Kay's 13. Grand English Opera co. 14. Red Feather 16, 17.——THE EMPIRE: California 6-11; fair business. Sapho 13-18.

**GALVESTON.**—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Chauncey Olcott in Terence 7 made initial appearance here; rousing welcome by large audience. Chinese Honeymoon 8 did not reach former standard; poor business. Creston Clarke in Monsieur Beaucaire pleased small house 9. Sergeant Kitty 10 completely satisfied good audience. Girl from Kay's 11, 12; fair business. Savage's English Grand Opera co. in Lohengrin 13. Red Feather 14, 15.

**FORT WORTH.** — GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Warde and Kidder in Salammbo (return) 6; well filled house; performance pleased. Elizabeth Kennedy in Magda 9; fair houses; performance excellent; strong co. Savage's English Grand Opera co. 10, 11, in Tannhauser, Carmen, Cavalleria Rusticana, and Pagliacci; capacity houses; performances very excellent and pleasing.

**AUSTIN.**—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Varsity Minstrels (local) 7; big business. Elizabeth Kennedy, with good supporting co., presented Magda 8; good business. Sergeant Kitty amused large crowd 9. Chinese Honeymoon 9; fair business and performance. That Little Swede 11; light business.

**WACO.**—AUDITORIUM (Jake Garfinkle, mgr.): Helen Byron in Sergeant Kitty drew well 6; pleasing performance. Elizabeth Kennedy in Magda 7; strong presentation; bad weather hurt business. Chinese Honeymoon 11; large houses; good co. Chauncey Olcott in Terence 14. Girl from Kay's 17.

**PARIS.**—PETERSON THEATRE (R. R. Meehan, mgr.): Nankeville's Minstrels 7; fair business; pleasing performance. Warde and Kidder in Salammbo 9; fine production; capacity. John Griffith in Macbeth 10; good business and performance.

**DENISON.**—OPERA HOUSE (J. H. Gardner, mgr.): Iris 6 failed to draw; co. very good; disbanded here. Nankeville's Minstrels 9 pleased fair house. Magda 10; creditable performance; smallest audience of season. Harrison-Adams Theatre co. 13-18.

**SHERMAN.**—OPERA HOUSE (M. Sarazan, mgr.): Nankeville's Minstrels 8; good business; pleased. Elizabeth Kennedy in Magda 11; light business account extremely inclement weather; excellent performance.

**GREENVILLE.**—KING OPERA HOUSE (Walter Bean, mgr.): Nankeville's Minstrels 6; splendid performance. John Griffith in Macbeth 7; highly satisfactory. Frederick Warde and Kathryn Kidder (return) 8; usual good business.

**COMANCHE.**—OPERA HOUSE (Smith and Harris, mgrs.): Eclipse Stock co. 6-8; very poor co.; light business. Ben Hur 13, 14. Lyceum Stock co. 20-25.

**ORANGE.**—NEW OPERA HOUSE (Mortimer Bixler, mgr.): Creston Clarke in Monsieur Beaucaire 8; good business; excellent co. That Little Sweet 23.

**M'KINNEY.**—OPERA HOUSE (H. W. Ward, mgr.): John Griffith in Macbeth 6; rather light business acount of extreme bad weather; performance pleasing.

**TYLER.**—GRAND OPERA HOUSE (A. Hicks, mgr.): Bessie Toone in Iris 9 canceled. John Griffith in Macbeth 13.

## VERMONT.

**BENNINGTON.**—OPERA HOUSE (Goldsmith and Wood, mgrs.): Louis Mann in Second Fiddle 24.——LIBRARY HALL THEATRE (C. H. Prouty, mgr.): London Gaiety Girls 10, 11; best of satisfaction; good business. National Stock co. opened 13-18 to good business in Pitfalls of London; pleased; co. good.

**ST. ALBANS.**—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Howe's Pictures 9; excellent pictures; good business. Claus Bogel in Ghosts 14; excellent attraction; cast above criticism; fair business.

**BURLINGTON.** — THE STRONG (Cahn and Grant, lessees; Harry Thompson, res. mgr.): May Fisk co. 13-18; pleasing large audiences. Country Girl 20. Louis Mann in Second Fiddle 21.

**RUTLAND.**—OPERA HOUSE (Boyle and Brehmer, lessees; Don C. Francisco, mgr.): Louis Mann in Second Fiddle 23. Lorne Elwyn co. 27-March 4.

**BELLOWS FALLS.**—OPERA HOUSE (John E. Brosnahan, mgr.): Louis Mann in Second Fiddle 17. Howe's Pictures (auspices Universalist Society) 18.

**BARRE.**—OPERA HOUSE (W. W. Lapoint, mgr.): Ghosts 11; satisfaction; fair house. Louis Mann in Second Fiddle 18.

## VIRGINIA.

**NORFOLK.**—ACADEMY OF MUSIC (Corbin Shield, mgr.): Dockstader's Minstrels 11; excellent co.; S. R. O. Woodland 15; packed house; business very good. Glittering Gloria 16.——THE GRANBY (L. Joe Le Faucher, mgr.): Curse of Drink 13-18; average business; fair satisfaction. For His Brother's Crime 20-25.

**RICHMOND.**—ACADEMY OF MUSIC (C. W. Rex, mgr.): Dockstader's Minstrels 10; co. and business very good. Woodland 13, 14; excellent co.; overflowing business.——BIJOU (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.): Missourians 13-18; good business. Daniel Ryan 20-25.

**NEWPORT NEWS.**—ACADEMY OF MUSIC (G. B. A. Booker, mgr.): Washington Gondaliers (local) 9; large and well pleased audience. Symphony Orchestra 10; small but more than pleased audience. Woodland 16. Glittering Gloria 17.

**PETERSBURG.**—ACADEMY OF MUSIC (Dan Reagan, mgr.): Washington Symphony Orchestra 9 delighted small house. Wizard of Oz 27. Gorton's Minstrels March 1. James J. Jeffries 2.

**ROANOKE.**—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Washington Symphony Orchestra 11 pleased nice business. Kersands' Minstrels 18.

## WASHINGTON.

**TACOMA.**—AUDITORIUM (J. P. Howe, mgr.): Darling of Gods 10, 11; large and fashionable audiences; Blanche Bates cheered at every curtain fall; forced to speak twice; this event marked opening of this theatre, which is yet unfurnished; temporary chairs were used, which will be replaced before another entertainment.——TACOMA (Calvin Heilig, mgr.): Edna Wallace Hopper in Country Mouse 8; fair business; good performance.——LYCEUM (Dean B. Morley, mgr.): Secret Dispatch 5, 6.

## WEST VIRGINIA.

**ST. MARYS.**—AUDITORIUM (R. A. Huber, mgr.): David Harum Jan. 25; business fair; performance first-class. Marshall Stock co. in Two Orphans 28; poor business and performance. Old Arkansaw 3; good business and performance. Eben Holden 6; light business; co. and performance good. Little Homestead 10; poor business; well balanced co.; good performance. Uncle Josh Spruceby 14; specialty good; business light. Aristocratic Tramp 18. Phillips-Jackson Stock co. 23-25. Stetson's U. T. C. 27. His Majesty and the Maid March 2.

**WHEELING.**—COURT THEATRE (E. B. Franzheim, mgr.): William Gillette 11 in Admirable Crichton filled house. Raffles 13; Mr. Bellew's first visit; aroused natives to pitch of enthusiasm rarely seen here. Ninety and Nine 14; fair business. German Theatre co. 15, 16; German language; good business. Lulu Glaser 20. Billionaire 22.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Human Hearts 9-11; S. R. O. Wayward Son 13-15; fair business. Ragged Hero 16-18. Hot Old Time 20-22. Rags to Riches 23-25.

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**JANESVILLE.** — MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Hanlon's Superba 8; big house; many new features pleased and surprised. Hi Henry's Minstrels 11; good houses; musical numbers excellent; others ordinary. County Chairman 16. Mason and Mason 17. Frank Long Stock co. 20-26. Royal Chef 23. Mildred Holland 27.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Frank E. Long Stock co. 6-11; good business in Father and Daughter, Heart of Gold, Japanese Recruit, Across Desert, Miner's Wife, Rip Van Winkle, Fatal Scar. Hi Henry's Minstrels pleased good house 13. Merchant of Venice 15. Royal Chef 24.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, mgr.): Elinore Sisters in Mrs. Delaney of Newport 10; good performance; crowded house. Lighthouse by Sea 12; crowded house. Murray Comedy co. 13-18 opened with Just Plain Folks to crowded house. Blanche Bates in Darling of Gods 20.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Hanlon's Superba 9; usual good house; pleased. Elinore Sisters in Mrs. Delaney of Newport 11; fine audience; well received. Lighthouse by Sea 14. Mason and Mason 16. Heart of Maryland 21.

**NEENAH.**—THEATRE (William C. Wing, mgr.): Donna Troy Stock co. 9-11. Plays: Desperate Crime, Dad's Girl, Texas Ranger; good houses and co. Millionaire Tramp 18. Royal Chef 20. Merchant of Venice 23.

**SHEBOYGAN.**—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Babes in Toyland 9; S. R. O.; performance fine. Royal Chef 21. Why Girls Leave Home 22. Mildred Holland in Triumph of Empress March 2. David Harum 6.

**WATERTOWN.**—NEUMAN'S NEW THEATRE (E. A. Neuman, owner and mgr.): Babes in Toyland 11; excellent co.; good house. Merchant of Venice 17. Why Girls Leave Home 25. Murry Comedy co. 26-March 4. Mahara's Minstrels 5. Yon Yonson 20.

**ANTIGO.**—NEW OPERA HOUSE (Max Hoffman, mgr.): Dark 6-11.——ITEM: Proprietors of Bee Hive Hall are contemplating putting in stage to accommodate small attractions and repertoire cos.

**KENOSHA.** — RHODE OPERA HOUSE (Joe Rhode, mgr.): Elinore Sisters in Mrs. Delaney of Newport 12; fine business; house full; pleased. Heart of Maryland 19.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, mgr.): Millionaire Tramp 9 pleased fair house. Joseph De Grasse in Merchant of Venice 18.

**BARABOO.**—GRAND OPERA HOUSE (F. E. Shults, mgr.): Hi Henry's Minstrels 9 pleased capacity. Joseph De Grasse in Merchant of Venice 16.

**LA CROSSE.**—THEATRE (J. Stras, mgr.): Hi Henry's Minstrels 7; large house. Hanlon Brothers' Superba 10, 11, pleased good audiences.

**GRAND RAPIDS.**—GRAND OPERA HOUSE (J. R. Hamilton, mgr.): Millionaire Tramp 11; good co.; light business.

**ASHLAND.**—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Why Girls Leave Home 9 pleased good house.

## WYOMING.

**LARAMIE.**—OPERA HOUSE (H. E. Root, mgr.): U. T. C. 19.

## CANADA.

**LONDON, ONT.**—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Isle of Spice 8 pleased good houses. Jessie Millward and vaudeville co. 9; light business; deserved much better. De Wolf Hopper in Wang 11; capacity houses; production A1 in every respect; best of satisfaction. Pittsburgh Orchestra and the London Male Chorus 14 pleased good business. Primrose's Minstrels 15; full house; deserved it; this is Primrose's old home and his appearance is always looked forward to with pleasure. Jane Corcoran in Pretty Peggy 16. Maid and Mummy 18. Kennedy Players 20-25.——ITEM: Case against Manager Kormann for allowing overcrowding at U. T. C. 4 came up for trial 10 and was withdrawn, as it was shown that he stopped sale of tickets as soon as he found theatre was becoming crowded, and he had done all in his power to see that aisles and exits were kept clear and safety of audience looked after.

**QUEBEC, QUE.**—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Ghosts, although well presented by clever co., failed to draw good houses 6, 7. Cazeneuve Stock co. 8-11; usual patronage; opened 13-18 to good house with Le Grace De Dieu, to be followed by The Two Orphans. Charles Grapewin in Awakening of Mr. Pipp 19-22. Cazeneuve Stock co. 23-25. Quebec Symphony Orchestra 27.

**ST. THOMAS, ONT.**—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Awakening of Mr. Pipp 7; fair business; excellent performance. De Wolf Hopper in Wang 10; very large and enthusiastic house; performance delighted. Jane Corcoran in Pretty Peggy 14. Maid and Mummy 17.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Albini 13-18.

**OTTAWA, ONT.**—RUSSELL THEATRE (P. Gorman, mgr.): Sir Charles Wyndham and Mary Moore 9-11, presenting Mrs. Gorringe's Necklace, David Garrick, Case of Rebellious Susan; excellent performances; very large and fashionable audiences. Pittsburgh Orchestra 20. Mummy and Maid 24, 25.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): London Gaiety Girls 20-22.

**ST. CATHARINES, ONT.**—GRAND OPERA HOUSE (C. H. Wilson, mgr.): De Wolf Hopper in Wang 8 delighted utmost capacity; receipts $1,000. Jessie Millward Vaudeville co. 15 canceled. Hearts of Oak 16. Jane Corcoran and Andrew Robson in Pretty Peggy 23. Bertha Galland in Dorothy Vernon 25.

**SYDNEY, C. B.**—LYCEUM (Cruise and Macadam, mgrs.): W. S. Harkins co. 13-15; crowded houses; good co.——KING'S THEATRE, GLACE BAY (Cruise and Macadam, mgrs.): W. S. Harkins co. 16-23. Plays: Stranger in Strange Land, Captain Letterblair, Nevada, Devil's Mine.

**ST. JOHN, N. B.**—OPERA HOUSE (A. O. Skinner, mgr.): Bandmann-Dallas (English) Opera co. 7-15 in Cingalee, Duchess of Dantzic, Three Little Maids, Veronique, Country Girl, Earl and Girl, Catch of Season, Sergeant Brue, New Bar Maid, Faust Up to Date. Fiske-Stock co. 16-March 18.

**CHATHAM, ONT.**—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Kennedy Players 6-11 pleased good business. Jane Corcoran and Andrew Robson in Pretty Peggy 13 satisfied large house. Sign of Cross 27. Wayward Son March 8. Adelaide Thurston 13.

**WINNIPEG, MAN.**—THEATRE (C. P. Walker, mgr.): Show Girl 6-8; fair co.; good houses. Daniel Sully 9; S. R. O. Sultan of Sulu 13-18. Harold Nelson co. 20, 21. Virginian 24, 25.

**WOODSTOCK, ONT.**—OPERA HOUSE (Charles A. Pyne, mgr.): De Wolf Hopper in Wang 9; good performance; packed house. Jane Corcoran in Pretty Peggy pleased light house 15. Maid and Mummy 20.

**GUELPH, ONT.**—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Maid and Mummy 16. Andrew Robson in Pretty Peggy 20.

**HALIFAX, N. S.**—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Nellie Young co. 15 in Runaway Match; fair business. W. S. Harkins co. March 13.

**BERLIN, ONT.**—OPERA HOUSE (Frank Ford, mgr.): Pretty Peggy 18.

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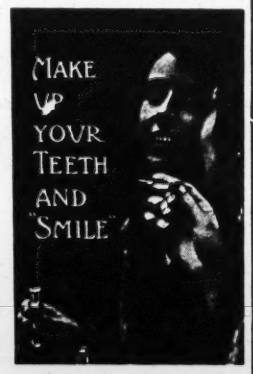


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